

JANUARY, 1924

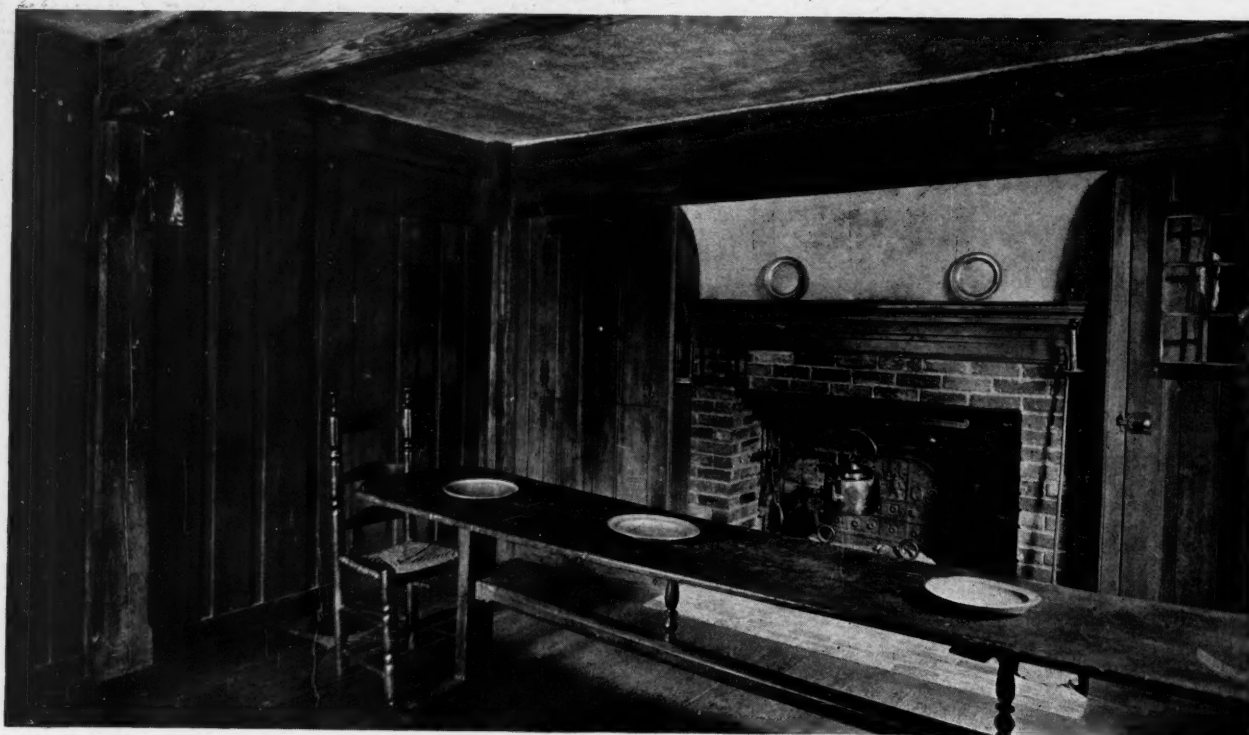
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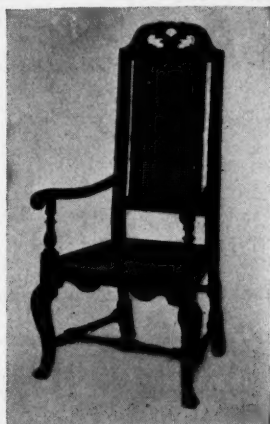
at which GENERAL WASHINGTON once sat, at the Richardson Tavern in Millis. It was at one time owned by Wallace Nutting of Saugus. *The only other known example is held in the Bolles Collection at the Metropolitan Museum of Art in New York.*

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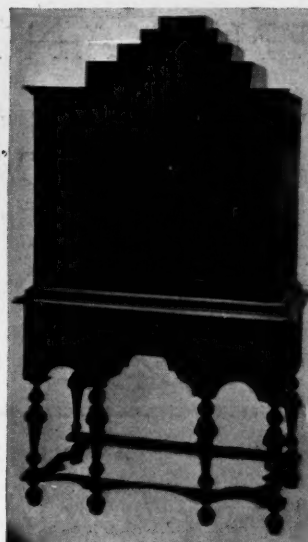
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HIGHBOY (c. 1700)



MIRROR
(c. 1710)



WING-CHAIR (c. 1770)

From the Home of Longfellow's Youth

IF you will turn to page 650 of the *Century Magazine* for March, 1907, you will find there a drawing of the poet Longfellow's boyhood room in Wadsworth Hall, his grandfather's mansion in Hiram, Maine.

And in that room you will discover three of the pieces of furniture which are pictured on this page: the fine old trumpet-legged highboy, with its stepped addition, the tall and narrow Queen Anne mirrors with their hand-bevelled glass, the comfortable wing-chair in the corner.

And in an illustration on page 167 of George Thornton Edward's *Youthful Haunts of Longfellow* you will see, beside the livingroom door of Wadsworth Hall, the same William and Mary chair which is illustrated here.

These pieces, and, in addition, a table, a silver pepper

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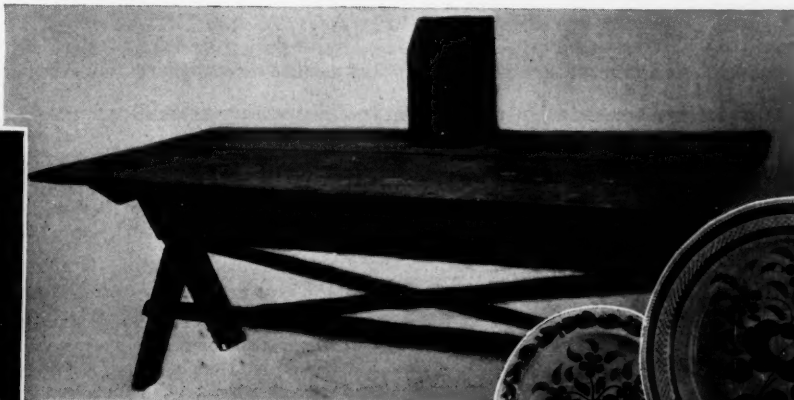
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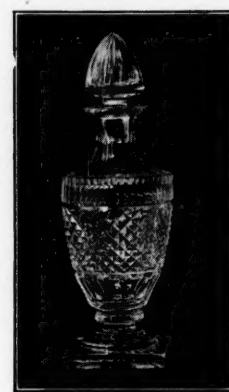
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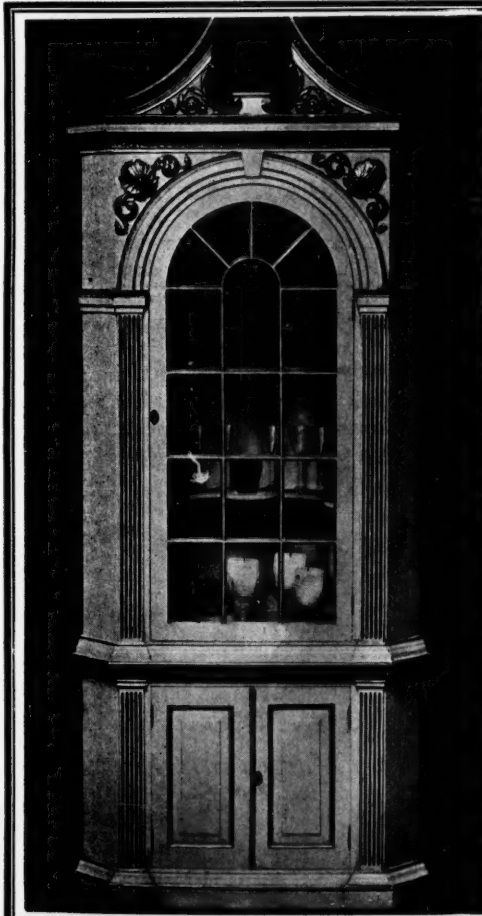
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cherry and mahogany; Inlaid Sheraton Corner Cupboard; Swell-front Mahogany Bureau; Girandole Mirror, in gold, eagle decorations; Grandfather Clock, in mahogany, also one in maple; old Sewing Stand, inlaid, octagonal Domino top; Bird's-eye Maple Stand and Swell Drawers; Sets of Windsor Chairs, in browns, blues, and greens, original stencilling; Queen Anne Chairs (see cut); Hepplewhite Table, oval drawer ends, tapered legs; Betsy Ross Sideboard, in mahogany, 4 columns, carved panels and claw feet—a most desirable antique piece; old Colonial Mirrors; Bohemian Glass; Liqueur Set in Case; Pewter Plates; Lustre Pieces; old Blue Plates; Candelabra, single and in sets; Four Poster Maple Bed; Staffordshire China; Bohemian Ruby Wine Set, with Decanter; Silver Teaspoons; Cameo Brooches and Rings; French Mantel Clock; some old Cradles; Mahogany Pie Crust Table, etc.

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ANTIQUES

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themselves to works dealing only with collecting.

Anything that is published **ANTIQUES** will procure on order for its readers. Many things out of print, likewise, it is possible for **ANTIQUES** to pick up in response to request, although some time must be given for this last, and the quest may be entirely fruitless.

Whatever the book need, it is sure of friendly and intelligent response, when expressed to **ANTIQUES**.

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ONCE CALLED AN ORDINARY

The early designation of a public house or tavern in New England was that of "ordinary." The Old Ordinary at Hingham, part of which was built in 1650, has, within recent years, been restored by the local Historical Society. The restoration of the bar, to whose form and furnishings, no one specific date may be attributed, applies, it should be stated, only to its outward and physical aspect—and in no wise to its inward and spiritual content.

See *Those Endearing Old Charms*, p. 13.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume V

JANUARY, 1924

Number 1

The Editor's Attic

A Pennsylvania Type

SPEAKING of Benjamin Franklin, herewith the Attic presents a picture of one chair of half a dozen which have descended through various branches of the same family from Benjamin Franklin to their present widely scattered owners. The example illustrated belongs to Harry W. Armstrong of McEwensville, Pennsylvania, who came into its possession by inheritance from his great grandfather James Armstrong, who married Eleanor Scull, a niece of Franklin's and reputed to have been the recipient of six walnut chairs from the Franklin estate.

A vigorous bit of design this chair, suggestive of Dutch influence in the shape of the seat frame, the firmly set legs with their tri-lobate toes, and the yoke-shaped cresting of the back. To Doctor T. Kenneth Wood of Muncy, Pennsylvania, the Attic is indebted for the photograph and for some notes concerning it. In these he observes that the yoked cresting terminates in a volute, of a type "well known in connection with the comb backs of Windsor chairs." The same or a similar scroll appears on other Pennsylvania chairs of the time. If, as has been held by authority, the American Windsor originated in Philadelphia* the coincidence in the use of a rather specific decorative form may find ready explanation.

Laughing at Locksmiths

THE notes on early American hardware written for ANTIQUES by Wallace Nutting† have elicited a number of interesting letters. One, in particular, from Edward Tuck, a New Englander born but long a resident

*Wallace Nutting in ANTIQUES for February, 1922 (Vol. I, p. 74).

†See ANTIQUES for August, 1923 (Vol. IV, p. 78).

of France, possesses unusually delightful connotations.

Mr. Tuck's collegiate education, be it recorded, was obtained at Dartmouth College, which, at the time of his sojourn within its classic walls—1858–1862—, was as unplumbed as the Arctic Ocean and, in winter, very nearly as innocent of heat.

For the early discipline of mind and body thus obtained Mr. Tuck finds present compensation in summer residence at his Chateau de Vert Mont, in the environs of Paris, whence he dispenses wide benevolence, whereof the college of his youth has enjoyed full share.

Perhaps he loves the institution the more for the memory of its erstwhile chastening influence. This would seem to be indicated in part of a recent letter from him. Referring to Mr. Nutting's article, he observes:

"I lived during my junior and senior years in college—1860–62—in the North Building as it was then called, Wentworth Hall, in the top front room next Dartmouth Hall, and was the sole occupant in the winter term of both years. I remember well the cold winter nights when I thumbed the latch of the front door on my return after supper. There was neither light nor fire in the building except in my room.

"Some years ago, under the presidency of Dr. Nichols, the internal arrangements of the building were entirely reconstructed, and, knowing of my habitation there, the President brought over to me, on a visit to Paris, the old latch of the front door as a souvenir. I was interested in comparing it with the illustrations in your article, and I found it almost identical with the Number 5. It dates, I think, from the earliest part of the last century. * I could not place it on my front door, but, in order that I might not lose the sight and use of it, I put it upon the door of my wine cellar here, and it is a joy to me thus constantly to revive ancient memories by almost daily contact."

Such is the mellowing influence of time. Youth's stern endeavor blossoms to sweet indulgence as the years trail; and even cold iron, wrought to guard the monastic sanctity of bleak New England cloisters, gladly

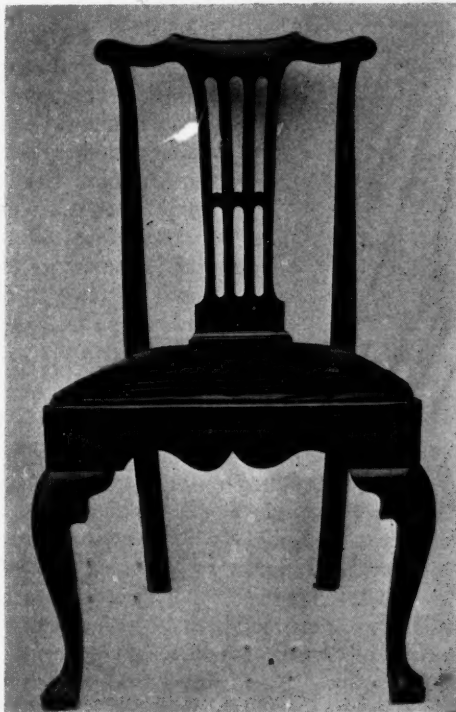


Fig. 1—WALNUT CHAIR
At one time used by Benjamin Franklin.

*1829.

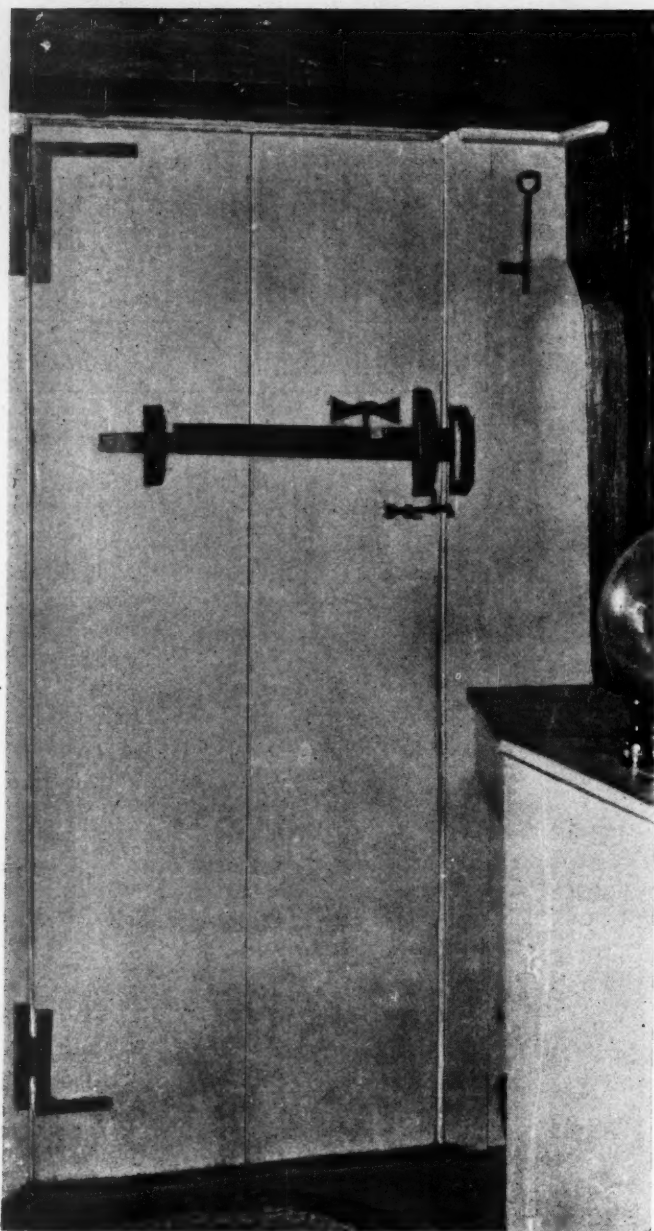


Fig. 2—EARLY WOODEN BOLT AND KEY
From the old Whittlesey House at Saybrook, Connecticut. Bolt, 26 inches long; key, 9 inches long; door, 5 feet 9 inches by 2 feet 6½ inches.

transfers its late allegiance to a genial wine-room door in France!

Wooden Bolt and Iron Key

LATCHES, Mr. Nutting reminds us, were not always made of iron. Probably the earliest ones were of wood and were operated by the simple mechanism of the latchstring—usually a strip of rawhide, one end of which was fastened to the latch while the other dangled outward welcome through a hole in the door. To draw in this latchstring rendered the family immune from unwelcome intrusion; but the device offered no satisfactory means of locking and unlocking an empty house from without.

In communities where stout spring locks were not readily available, the problem of safeguarding the home in

hours of family absence may, at times, have been difficult. It was solved, ingeniously enough, in the old Whittlesey House built at Saybrook, Connecticut, in 1660, or thereabouts. At some time in the history of this venerable establishment, a great, flat, wooden bolt was attached to the inner side of the rear door. A notch in the upper side of this bolt was so arranged as to engage the bit of a huge wrought iron key, for the pin of which a perforated piece of butterfly-shaped strap-iron served as a bearing. Simple as the device appears, it is extremely effective, for very little play is allowed the bolt, and the leverage necessary to move it is obtainable only by means of an instrument with pin and bit of precisely correct relative sizes. How long ago this bolt and its wrought key were applied to the Whittlesey door is past anyone's assured saying. That they are ancient is certain. They are illustrated here through courtesy of the present owner of the house, Thomas T. Wetmore.

Super-Pegs for Super-Shingles

THE use of wood in innumerable places where the present generation falls back on metal is a characteristic of early workmanship too familiar to call for emphasis. Yet there is ground for doubting general knowledge of the fact that wooden pegs have done frequent duty as shingle-nails. An example of such a peg is illustrated here—in its actual dimensions. It comes to the Attic from A. Bradbury L. Eyanson, of Henderson, Kentucky, who offers this word of explanation concerning it:

"In the pioneer days of Kentucky, when nails were scarce and hard to get, the house builders were obliged to resort to all kinds of means for joining their work together. This peg was made by the father of Abraham Lincoln before the birth of his illustrious son, about 1799, and was used to fasten the shingles on the roof of a house standing near Elizabethtown, Kentucky. The peg was given me, with one other like it, by Mr. Walter Vaughan, of Henderson, Kentucky, whose father was at one time the owner of the house."

It is probably unnecessary to suggest that the shingles affixed to early roofs with such massive pegs as this were far different from the fragile shavings which now pass by the same name. They were, in fact, huge, rough "shakes" or "slabs," axe-riven from the tree and calculated to withstand, for a century at the least, the harsh onslaughts of storm and the softening enticements of creeping moss.

Thinking in Iron

To decorative household hardware in America ANTIQUES has devoted less space than the subject deserves. Iron latches such as are usually encountered, in New England at any rate, are primarily utilitarian. Little do they offer in the way of ornament for its own sake. The parts of the handle which determine the favorable placing of nails or screws inevitably suggested triangular plates, which, in turn, readily evolved into



Fig. 3—SHINGLE PEG (actual size)
From Kentucky



Fig. 4—IRON ESCUTCHEONS (Pennsylvania)
These smiling Hessians are approximately 15 inches tall.

available as might be wished, it would show early Pennsylvania iron—both cast and wrought—far superior in design to that produced in New England or in New York. Earnest of this is discoverable in the pair of iron key-hole escutcheons here illustrated. Of Pennsylvania workmanship, these lively little soldier figures are expressive of a joyous decorative imagination on the part of the artificer who wrought them. They come to the Attic from the widely varied collection of Mrs. J. Insley Blair.

John Elliott Acquires Chronology

SINCE, in the June issue of *ANTIQUES*, some material concerning the eighteenth century Philadelphia maker of mirrors, John Elliott,* was published, research concerning the history of that progressive merchant has proceeded vigorously among the Attic fellowship,—and with interesting results.

Clarence W. Brazer, of Chester and Philadelphia, sends a photograph of an English-German label, still in place on the back of an Elliott mirror in his possession. Scarcely legible in reproduction, the wording here is sufficiently clear to enable us to judge that it is virtually identical with that on the back of the piece owned by Mr. Bennett in New Bedford. In both cases Elliott registers himself as conducting business in Walnut Street, Philadelphia.

Of his search to discover dated traces of Elliott in advertisements and directories, Mr. Brazer writes:—

"I have searched the *Pennsylvania Gazette*, *Pennsylvania Journal and Weekly Advertiser* from 1730 to 1768, and the *American Weekly Mercury* for 1730 without results up to 1758, when the following is found:—

'Just Imported From London and To Be Sold By

JOHN ELLIOTT

at his looking-glass store, the sign of the Bell and Looking Glass in Chestnut Street, Philadelphia.

'A neat assortment of looking glasses, viz.: Piers, sconces, dressing glasses, swingers, pocket glasses, ink and sand bottles with brass covers. He also new quicksilvers and frames old glasses, and supplies people with new glass to their own frames.'

"In the *Pennsylvania Gazette* and the *Pennsylvania Journal* during the fall of 1768, I find a large illustrated advertisement (Fig. 7), as

*See *ANTIQUES* for June, 1923 (Vol. III, p. 258).

hearts, or into turnips with curling tap roots. The charm of New England latches is the charm of honest intention vigorously—though seldom lovingly—fulfilled.

The New Englander did not instinctively think in terms of the beauty of iron. The Pennsylvanian—of German extraction—did. If the material for publication were as

shown by the enclosed copy from the *Pennsylvania Journal* of October 20, and also the *Pennsylvania Gazette* of November 3, 1768. You will note that, in 1768, he had two places of business, one in Walnut Street and another in Second Street. Also that it would appear that his looking glasses and other articles mentioned were imported from London.

"The first published *Philadelphia Directory*, in 1785, lists him as follows:

'John Elliott, Looking-glass and medicinal merchant.
Front b. Chestnut and Walnut Streets.'

"The *Philadelphia Trade Directory* of 1799 gives the following:—

'Looking Glass Dealers
John Elliott, 60 S. Front St.
R. Spragg, 4 S. Fourth St.'

"Possibly a further search of the local newspapers might reveal more interesting information."

Holding the Mirror to Romance

MEANWHILE, further word comes from one of the Attic's most generous friends, T. Van C. Phillips of Westtown, Pennsylvania, who sends photographs showing back and front of a labelled Elliott mirror owned by him. (Fig. 5) Mr. Phillips acquired this mirror, some ten years since, from Abner Sharpless, of West Chester. It had been, originally—so Mr. Sharpless stated—part of the household goods of Nathan and Hannah Sharpless, who were married October 10, 1741. It is marked *N 1741 H Sharpless*, to indicate the mutual ownership of bride and groom.

The frame here is of walnut and the ancient glass is intact. External evidence of document and tradition and internal evidence of style here excellently agree. In general aspect, this mirror frame is an outgrowth, or a recrudescence, of the style in vogue during the first decade of the eighteenth century. The mouldings,



however, approximate mid-century forms. The nearly illegible advertisement calls attention to a Walnut Street location.

Another dated Elliott mirror—with a romance attached—comes, in picture, from Mrs. Earl J. Knittle of Ashland, Ohio. (Fig. 6) It is very similar to the mirror owned by Wilmer Moore,

Fig. 5—JOHN ELLIOTT MIRROR (1741). Above, front; below, back.



Fig. 6—JOHN ELLIOTT MIRROR
(c. 1780)

illustrated in the June, 1923, number of ANTIQUES; but it exhibits, in its scroll work, a somewhat more massive simplicity of design. The inscription on the back shows the dealer located in Chestnut Street. Years ago, when the mirror was purchased by Mrs. Knittle, a slip of paper was found under the back boards. It bore the following inscription:—

"This glass was bo't in 1779."

Another date, part of a written memorandum on the label, carries the numerals 1789. There is no reason to doubt the applicability of the earlier date. Perhaps the later one bears reference to the subsequent adventures of the mirror, which was brought to Ohio, so Mrs. Knittle says, "when the State was nothing but a wilderness, by a Maryland bride and groom, who came as pioneers to the great West in a Conestoga wagon. It has remained in Ashland for over a century."

Which John Elliott?

THUS, indications point to John Elliott's having enjoyed a long and prosperous life. Apparently, he was in business as early as 1741. As late as 1799, his name is listed in a trade directory. Yet, by this time, his sons must have been the active members of the firm.* It may, even, be that the John Elliott of 1799 is not the senior Elliott, but a son of the same name; for Mr. Phillips, besides owning the mirror here illustrated, cites yet another which bears the label of "John Elliott Jun'r, West side of Front St. bet. Chestnut and Walnut St." Indeed, since the style of this last mirror is similar to that of the pieces owned by Mr. Moore and by Mrs. Knittle, it is not unfair to assume that it belongs, with them, in a somewhat nebulous period previous to 1790.

That assumption would place a more reasonable number of years upon John Elliott's progress. It would not dampen interest in what must have been a vigorous and many-sided personality. Elliott was a believer in advertising. He labelled his pieces with legends that stuck firmly in place. No other dealer of his time has been so clearly traceable. When he told his story in the public press, he presented it attractively. To Mr. Brazer the Attic is indebted for a delightful sketch-rendering of the sign of the *Bell and Looking Glass*, after an advertising cut in the *Pennsylvania Journal and Weekly Advertiser* for October 20, 1768. The list of items to which this cut draws attention is interesting; so, too, is the announcement that, at the time, Elliott was

conducting a second establishment, *The Three Brushes*—on Second Street.

Here is the advertisement verbatim.

'Just imported in the Mary and Elizabeth, Capt. Sparks, and other vessels from London and to be sold wholesale and retail by

JOHN ELLIOTT

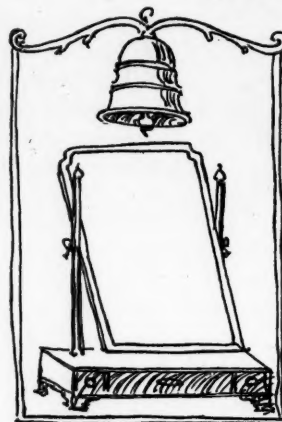


Fig. 7—THE BELL AND LOOKING GLASS (1768)

Coach and Chariot Glass & Tea and Bottle boards & Tinfoyle Ditto for book case doors & Brass and leather casters & Red ditto

Also

Mahogany and book tea chests

N. B. Old glass new quicksilvered and framed as usual.'

Wrong Again

WHILE mirrors are under discussion, it may be well to set the world right on a matter concerning which—if present reports are beyond question—Lockwood's *Colonial Furniture* and ANTIQUES are both in error. Of the two, ANTIQUES comes off second best. In its discussion of the so-called Peirce-Nichols mirror in Salem, *Colonial Furniture** states that the piece is supposed to have been purchased when the house which it adorned was built—namely, in 1783—but that its style more nearly suggests a date approximating 1790. With this conclusion ANTIQUES was inclined to take issue on the ground that such a tradition is not entirely to be ignored, and that the mirror, further, exhibits emblems which might well permit it to qualify as a peace mirror of 1783, the year in which was signed the treaty which finally ended the Revolutionary War.†

And now comes very definite word from Miss Charlotte Nichols, a descendant of the Peirce-Nichols line, to the effect that the mirror in question was bought in Paris in 1801 as a present to grace the wedding of Sarah Peirce to her cousin George Nichols.

In view of the assured nature of this piece of information the earlier occurrence of the traditional, 1783, date appears inexplicable. The moral to be derived appears to be that, in attributing antiques, it is well to distrust all evidence save that of style and of provable contemporary document.

*Luke Vincent Lockwood, *Colonial Furniture in America*, New York, 1921 (Vol. I, p. 317).

†See ANTIQUES for August, 1922 (Vol. II, p. 57).

*See ANTIQUES as above.

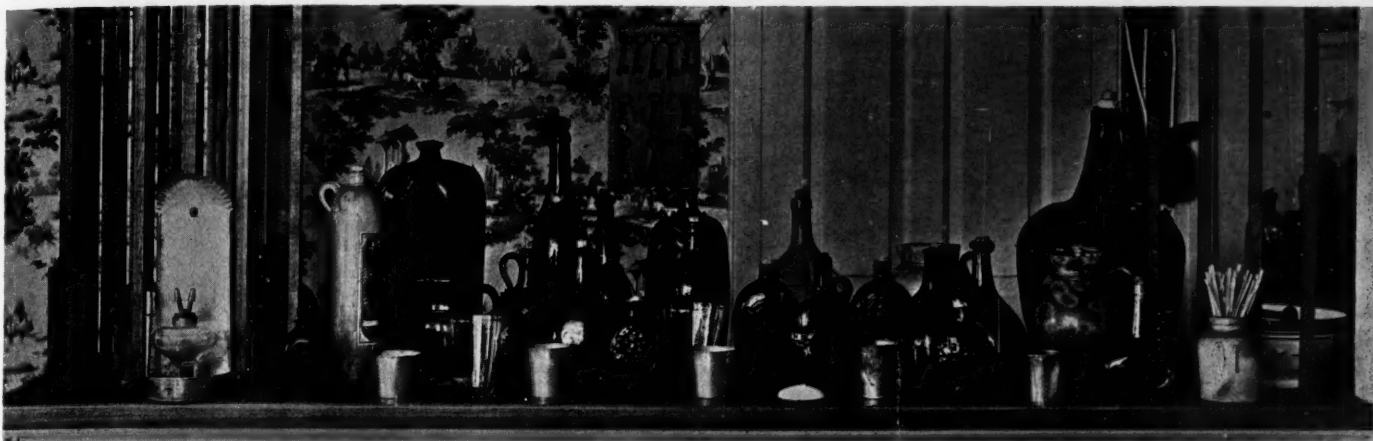


Fig. 1—AN OLD TIME BAR

This enticing array of old bottles and flasks is in the Old Ordinary, at Hingham, Mass.—Courtesy of W. W. Lunt, of the Hingham Historical Society.

Those Endearing Old Charms

The Taproom Furnishings of the Past

By WILLARD EMERSON KEYES

WE know next to nothing of the furnishings of tavern taprooms during the first fifty years of our Colonial settlements. Whatever the drinks may have been, and they certainly lacked variety, it is doubtful whether any Puritan innkeeper previous to Queen Anne's time served liquors or food in any vessel of glass or fine earthenware. If he possessed a precious bottle or two, a demijohn, a silver mounted beer mug or a Bellarmine jug of Dutch gin, he probably kept them locked up safe from the unsteady handling of tipsy customers. Pewter mugs and noggins, canikins,*—tumbler-shaped metal cups like that with which Iago presses drink on the befuddled Cassio,—wooden tankards and flagons, perhaps an

*When Edwin Booth as Iago used to sing: "And let me the canikin clink, clink! And let me the canikin clink," he carried a small, half-pint measure of some shining metal which he struck against the cup of Cassio. It looked much like the small beakers that one sees in collections of old drinking vessels.

assortment of West Indian calabashes, composed the seventeenth century taproom's outfit of drinking vessels.

The invention of flip about the time of the Salem witchcraft persecutions brought in its train many new taproom utensils. Flip was composed of a mixture of ale, rum and molasses, or similar ingredients, the aim being to fuse innocent as well as baleful beverages by plunging into them a red-hot flipiron or loggerhead, which caused the liquor to seethe and mantle, and gave it a burnt, bitter taste.

In the early days of flip a poker sufficed for mulling the drink. This was well enough when each guest mixed his own modest dram, but when the liquor was prepared in tankards, flagons or bowls, in anticipation of the demands of a taproomful of revelers a poker became chilled before it could do its work to a proper turn, wherefore some ingenious Yankee—perhaps a tinsmith having his soldering iron in mind—devised the loggerhead, whose heavy bulbous

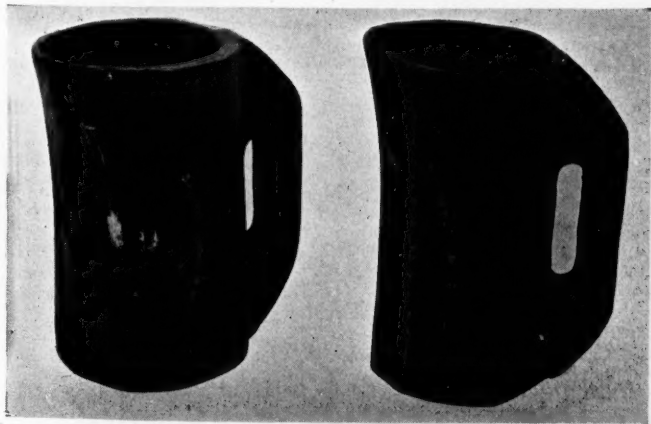


Fig. 2—WOODEN TANKARDS

These were generally carved from a solid block of wood, and were in universal use in public houses.—Courtesy of Henry W. Belknap, the Essex Institute.

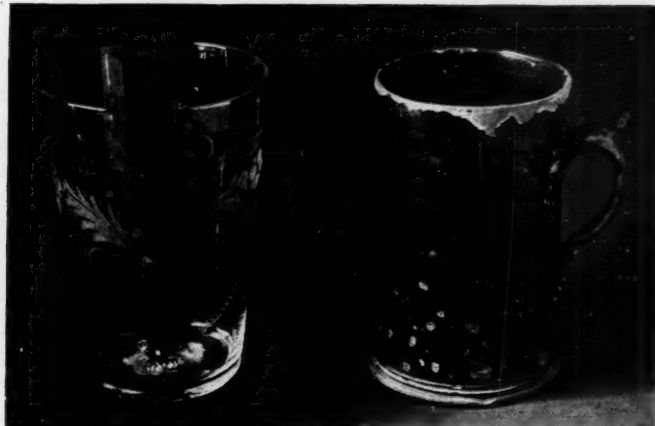


Fig. 3—FLIP GLASS AND CIDER MUG

The first was rarely found in a taproom; the second shows signs of hard use.—Courtesy of George F. Dow of the Society for the Preservation of New England Antiquities.

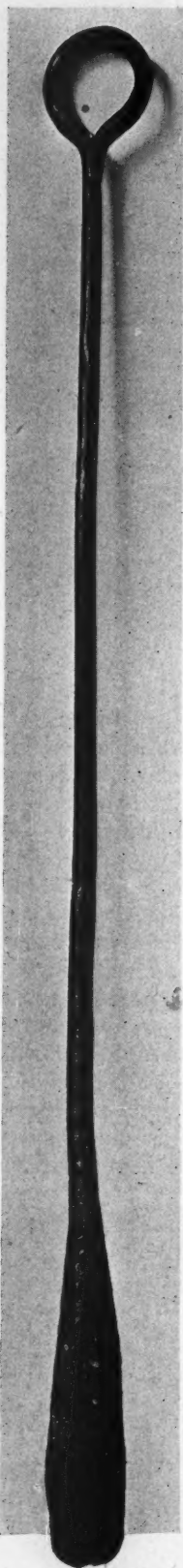


Fig. 4—FLIP IRON
OR LOGGERHEAD
Courtesy of G. F. Dow.

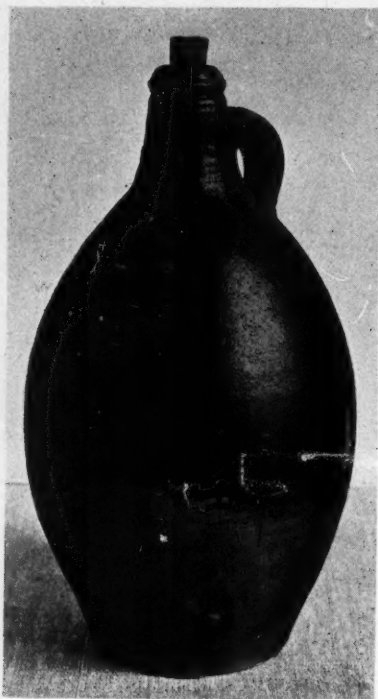


Fig. 5—BELLARMINE JUG (eighteenth century)
Probably Dutch or German. Salt glaze ware.—Courtesy of the Essex Institute.

nose, drawn cherry-red from the fire, held its heat until the flip was scorched to the taste of the connoisseur* (Fig. 4).

Flip containers were many and curious. There were flip-mugs of pewter and pottery, flagons and beakers of pewter, tankards of wood, and bowls of earthenware. The thin, beautiful flip or bumper glasses treasured by collectors, holding from a pint to a gallon, were probably too fine and costly to grace the bar of a taproom. The common glassware that reached the Colonies, mostly by way of the West Indies, was generally imperfect, some of it of Dutch, some of Spanish manufacture. Few or none of these glass vessels which now survive may be given a date prior to the Revolution. Indeed, so scarce was glassware during the whole period of our Colonial history that glass bottles were considered precious enough to be named as bequests in wills. And, since they appear to be the only articles of glass so specified, the inference is

*Evidently the Puritans had little taste for cold drinks. They liked their liquor "hot and rebellious" like that which old Adam in *As You Like It* showed himself so wary of in his youth. In a seventeenth century New England almanac, among a few sentences of advice as to the "Easy Rearing of Children," the writer urges that young children should never be allowed to drink cold drinks, but should always have their beer a little heated.

that the rarer drinking glasses and dishes were virtually unknown.*

Earthenware, likewise, save in the form of the simplest crocks, cruches and bowls, was scarce in New England until well along in the reigns of the Georges. The wooden trencher was the common individual table dish even among families of social prominence.† The English potteries had not yet felt the stimulus of Wedgwood's genius, and Staffordshire was still crude. What little crockery of the pre-Georgian period has come down to us is of Dutch or German or Chinese manufacture, and it is doubtful

*Mrs. Alice Morse Earle in *Customs and Fashions of Old New England* says that nearly all the glassware of the eighteenth century was of inferior quality, full of bubbles and defects. It was frequently fluted. Many pieces have been preserved that have been painted in vitrifiable colors. The designs are crude, the colors, red, yellow, and blue; occasionally black or green. The transparent glass thus painted is said to be of Dutch manufacture. The opalized glass, similarly decorated, is Spanish. Drinking-glasses or flip-mugs seem to have been most common, or, at any rate, most largely preserved. The tradition attached to all the pieces of Spanish glass which I have found in New England homes is that they came from Barbados. Bristol glass also was painted in colors and came to this country. It was advertised in the *Boston Newsletter*. In the same volume Mrs. Earle says that glass bottles were frequently left by will in early days. They were rare and valuable. By early days, of course, is meant the first hundred years after the landing of the Pilgrims. The pioneer conditions of that period had become comparatively sophisticated by the time George I ascended the throne.

†The table furnishings of the New England planters almost invariably included wooden trenchers, and these were employed extensively up to the time of the Revolution. Mrs. Earle (as above) says that sometimes they were simply square blocks of wood whittled out by hand. From a single trencher two persons—two children or a man and wife—ate their meals. It was a really elegant household that furnished a trencher apiece for each diner. The story is told of one Colonist who was haled before the authorities on the charge that he put on airs by permitting each of his dozen odd children to have a trencher to itself. He excused himself on the ground that he made trenchers for a living and never bought any. Trenchers were of quite enough account in the early days to be left by name in wills, even in those of wealthy Colonists. Miles Standish left twelve wooden trenchers when he died. Harvard College bought them by the gross.

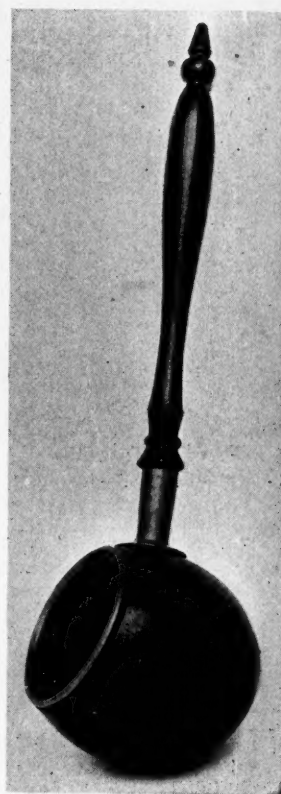


Fig. 6—CALABASH DIPPER
Of West Indian make.—
Courtesy of the Essex Institute.

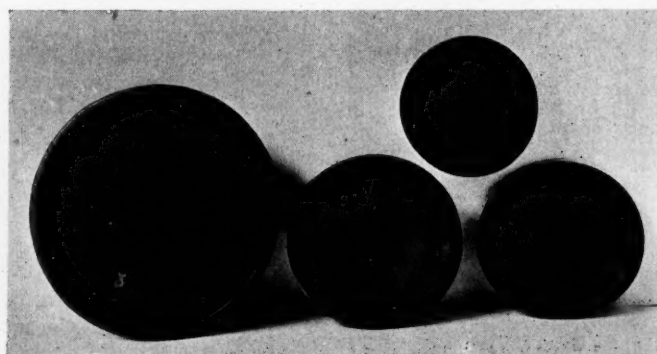


Fig. 7—WOODEN WARE
One trencher was generally divided for use between two people.—Courtesy of George F. Dow.



Fig. 8 — BENNINGTON TOBIES (early nineteenth century)
Excellent likenesses of old Toby Philpot which were often put to a convivial use. Courtesy of the Essex Institute.

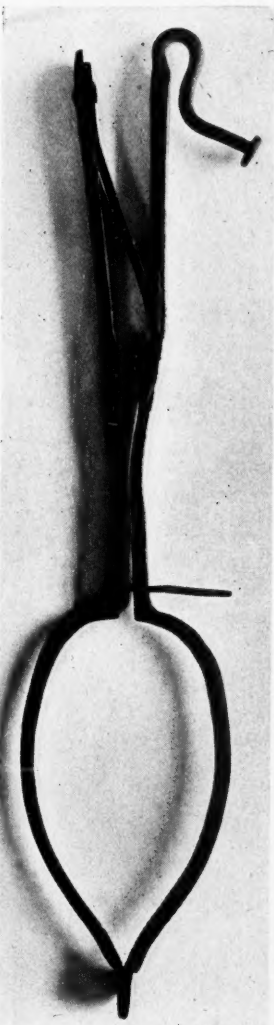


Fig. 9 — PIPE TONGS
Note the bent handle with which to press down the hot coal on the tobacco.—Courtesy of F. F. Sherman.

whether any of the comparatively scarce and costly examples of it ever found their way into a public taproom. The only reason why after the Revolution earthenware should have supplanted pewter was that it was becoming plentiful and cost less than pewter, for it was liable to the shattering vicissitudes that attend the fortunes of all crockery and glass. In the taproom pewter continued for long to hold its sway as the old immortality among materials for drinking vessels.*

*The Puritans probably brought with them from England a few earthen mugs and jugs. Governor Winthrop's two-quart beer-mug, preserved in the collections of the American Antiquarian Society at Worcester, is of German Grèsware, richly mounted in silver. A large invoice of Portuguese road-ware was sent to the Maine settlers in 1634, and proved thoroughly unsuitable and undurable; but probably no china, not even Delft ware, came over on the *Mayflower*. When the Pilgrims made their night trip through the Delft-producing cities, no such wares were seen on the tables of plebian persons. Twenty-five years later there were specimens of "chaney" in Massachusetts. Earthenware, greenware, Lisbon ware, and Spanish platters are mentioned in early household inventories. Early in the eighteenth century the Staffordshire potteries began to manufacture a fine, white, thin, salt-glazed ware in many quaint and fanciful forms, and for the first time a distinctively English pottery was exported to the American Colonies. Judge Sewall of Boston, when his daughter was married in 1720, ordered from England a long list of household furnishings, and though he names quantities of pewter and brass he orders not a single piece of pottery or porcelain.

The seeker for refreshment who entered an eighteenth century inn after nightfall was likely to find a convivial company gathered in a half circle around the fire. Mugs of cider simmered squat on the hearth or perched on trivets which brought them within the full glow of the burning logs. The handles of half a dozen loggerheads protruded from the coals. The tinkle of the toddystick, crushing the lump of loaf-sugar in the liquor, made pleasant music. The landlord, called upon perhaps to mix a bellowstop, beat up the egg that crowned the work with the grandfather of the modern eggbeater—a stick, split at one end, with a cross-piece set firmly in it, the contrivance being rapidly whirled between the palms of the hands. Behind the bar, which opened like a window or counter between the guest-room and the kitchen and stock-room, the landlord usually sat, and back of him, on shelves, were ranged rows of demi-johns, flasks, bottles and other small containers of sealed wines and liquors. Farther in the rear were vats, tuns, hogs-heads, barrels and runlets, holding molasses, cider, brandy, gin and rum.

As we have—or once had—our cordial glasses, our various containers for Rhine wine, champagne and the sweet wines of southeastern Europe, besides the seidl, the maas, and the schooner for ales and lagers, and the squat, tureen-



Fig. 10 — SILVER NUTMEG GRATER
Made by Joseph Hiller of Salem in 1770.—Courtesy of the Essex Institute.

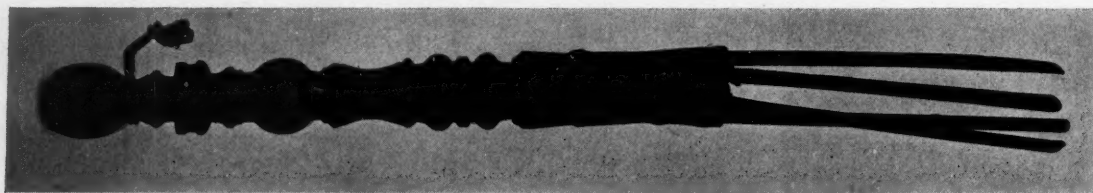


Fig. 11—THE GRANDFATHER OF THE MODERN EGGBEATER

Used to beat up the egg in a bellowstop or some other delectable drink.—*Courtesy of the Essex Institute.*

like glass for weissbier,* so our forefathers, as they grew in prosperity, added to the variety of their drinking vessels. Sometimes, however, one form of container went by a variety of names. There was no perceptible difference between a tankard, a stoup and a flagon. They might be of pewter or earthenware or of wooden staves, hooped and lidded. As long as they were of generous capacity you could call them what you pleased. Some very good specimens of wooden tankards have come down to us from Colonial times. In the best of them the handle and its support-

*In Germany, if happier memory is not amiss, weissbier is served in a very tall, slender glass.—Ed.

ing stave are carved from a solid block. The pewter beaker, though it is linked in literature with the feats of hardened tosspots, was evidently a small measure. For temperate gentlemen, who were content with a modest quencher, there was a sort of pewter pony called a sneaker or sneak-cup. To tell the truth, it was in all respects like the teaser of the same period. Perhaps it was a "teaser" when used by a convivial soul as the precursor to more generous libations, and a "sneak-cup" when it measured the full evening's spendings of a stingy, cheeseparing curmudgeon. For the confirmed toper a long-felt want was supplied by the black-jack, a leathern flagon which seems to have come into



Fig. 12—AN OLD TAPROOM

Behind this bar sat the landlord, with his stock around him. This is the room restored to its ancient glories in the Old Ordinary at Hingham.—*Courtesy of the Hingham Historical Society.*

vogue during the French and Indian wars.* Perhaps it was a happy substitute for the dearer pewter and the more fragile pottery. It was waxed and varnished, sometimes mounted with bands of pewter or silver, and held a quart or more. The story is told that a French officer on the staff of Rochambeau entered a tavern in Newport, and seeing the company drinking from blackjacks, or bombards, as the larger of them were named, went back to his ship in amazement and declared that the soldiers of Washington drank out of their boots.

Whether the popular drink was flip or hot punch or

and were supplied with materials for enjoying their pipes in the taproom.* It was customary to have at one side of the chimney piece a drawer purposely for pipes and tobacco, the tavern supplying pipes to its guests. On a nail nearby hung the pipe-tongs, six or eight inches long, made of iron or steel, and used to pluck hot coals from the fire for lighting the tobacco. Some rare specimens of these tongs have one end of the handle elongated and bent and knobbed at the end into a convenient shape to pack down the tobacco into the bowl of the pipe. A companion piece of the tongs, specimens of which in silver have come

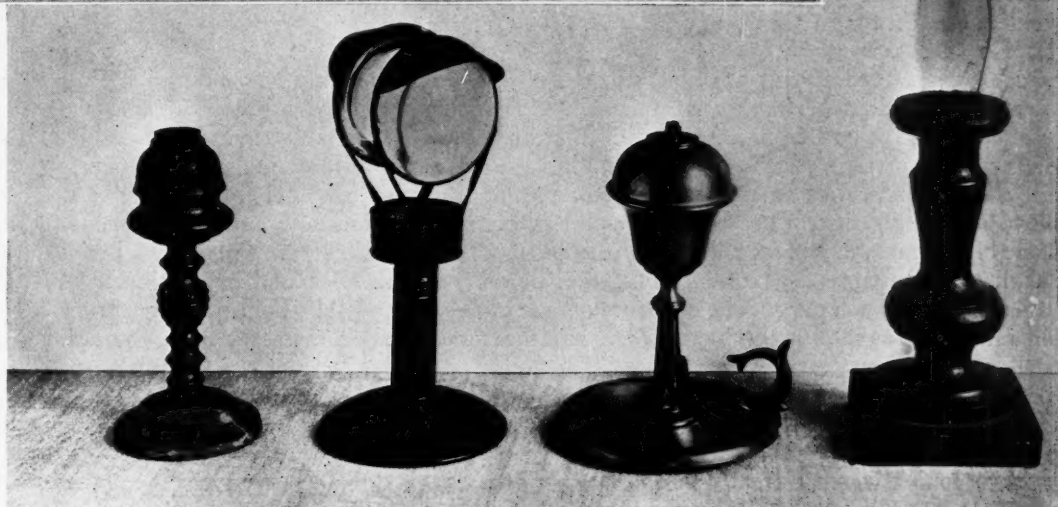
down to us from the Dutch Colonial period, was the comfortier, a little brazier of metal, in



Fig. 13—ANCIENT LAMPS

Top row; left to right: camphine, 1840-60; whale oil, 1830; petticoat, 1840-60; tin, 1840; lamp pick, 1830-50.

Bottom row: brass whale oil, 1774-1800; whale oil bull's eye, English brass, 1820; whale oil, 1820-40.



mulled cider, or whatever, nutmeg was plentifully sprinkled on it. Fashionable trinkets of the time were nutmeg holders of silver or Battersea enamel, just large enough to

hold a single nutmeg. Fastidious travellers carried their own nutmegs, for in some taverns it was hard to get them, though a half-dozen nutmeg-holders were usually to be found over the chimney piece in the taproom.

In early New England the use of tobacco was frowned upon, and smokers who put up at taverns were asked to enjoy the weed in the privacy of their chambers. But the first hundred years were the hardest for them. During the eighteenth century guests at inns reveled in tobacco smoke

which small coals were handed about among the tavern's guests.

*Curiously enough, American blackjacks or bombards are very hard to find. The blackjacks in private and public collections are of English origin. There were plenty of them in America from the first settlement until the time of the Revolution. A blackjack was among the possessions of Governor Endicott, who is said to have received it from Governor Winthrop. Not only these but leathern bottles and cups were common in the very early days before pewter came in.

*Accounts of the use of tobacco in Colonial taprooms are contradictory. Apparently, during the first half-century after the settlement of Massachusetts, My Lady Nicotine was regarded as a jade who was no better than she should be, and smokers who put up at taverns were asked to enjoy their pipes in the privacy of their chambers. Perhaps the example of the Dutch on Manhattan Island affected the Puritans and changed their point of view. Ward, in his *History of Shrewsbury*, says that it is beyond dispute that our forefathers were great chewers and smokers of tobacco. The old Roger Mowry tavern at Lime Rock on the post road from Woonsocket to Providence was provided with tobacco drawers and pipe-racks in its taproom. Ward's investigations, indeed, lead him to the conclusion that men smoked in church in New England, as they did at the same period in Scotland. "The loud snapping of their tobacco boxes," he says, "after loading their pipes, and the clinking of the flint and steel was soon followed by curling wreaths of the delicious comforter, which, rising from different quarters, soon pervaded the house. All enjoyed the performance though all didn't join in making it."

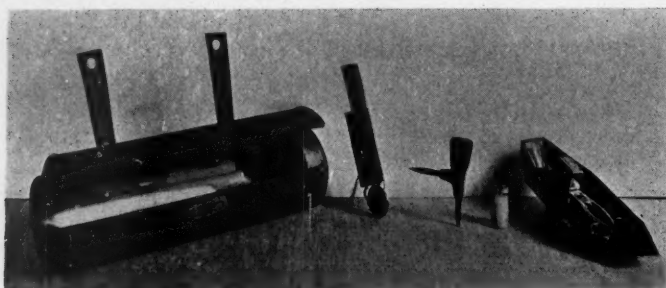


Fig. 14—CANDLE APPURTENANCES
Candle box, 1825-50; English wheel tinder box, Ives pattern; candle holder, 1825-50; candle wedge; and snuffer on tray, 1825-50.—Courtesy of the Essex Institute.

The earliest means of lighting New England taprooms, beyond the light of the fireplace, were fish-oil lamps which the Pilgrims brought with them from the old home. They were like those which the foolish Virgins failed to fill—shallow boats of metal with a snout at the bow end, and the odor from them made it sufficiently clear why the Virgins hesitated so long about filling theirs. By the middle of the seventeenth century the New Englanders were getting tallow, and candles began to supersede the ill-smelling lamps. Quality folk made bayberry candles to use on festive occasions, but in tavern taprooms tallow dips were the only means of illumination. After a while, when the whale fisheries became profitable, sperm candles took the place of tallow. The candlestick, of heavy iron, was the work of the village blacksmith, who made also the innkeeper's pots and pans, kettles, loggerheads, snuffers and snuffer-boats. The snuffers were as much part of the furniture of every household and tavern as the nutmeg-holder, and, with the snuffer boat, had a place on every chimneypiece.* The tavern pot-boy, since it was his duty to keep the candles trimmed, carried a pair of snuffers dangling at his girdle where waiters of a later generation carried a corkscrew. To give the candle as long a lease of life as possible there was a contrivance called the candle wedge or save-all. This was a frame of rings or shallow cups with pins on which to impale the bottoms of the candles when they were well burnt down, so that the last bit of wick and oil would be consumed.

These taproom drinking vessels and utensils are interesting

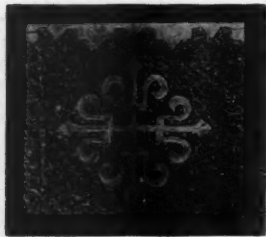


Fig. 16—A CEILING PANEL
From the Col. Wm. Browne house at Salem (built 1665).
Courtesy of the Essex Institute.

*The word "sniter" was one of various names for the candle-snuffers. It was derived from the old English verb "to snite," to blow the nose with the finger and thumb, and by association meant the snuffing of the red candle wick with the fingers, the glowing end of the wick being the "snit." Old New Englanders evidently called the snuffers themselves a "snit," for in one inventory of 1703 is named "One snit."

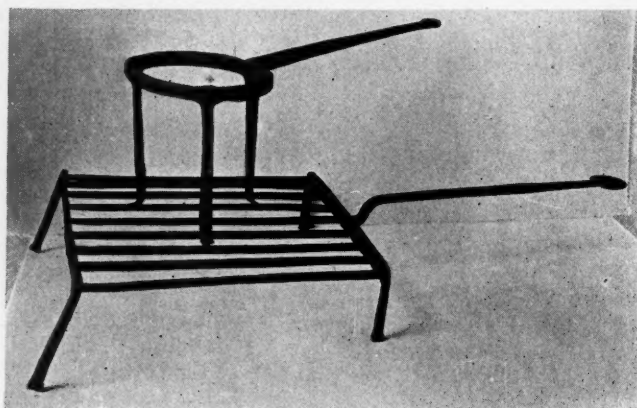


Fig. 15—TRIVET AND GRIDIRON
The trivet held a bowl which was set in the ashes to keep its contents warm; the grid-iron was for roasting.—Courtesy of George F. Dow.

to us chiefly as the product of an age in which the work of even the humblest artisan was an expression of himself, colored and tempered by the religious and political atmosphere which he breathed. On the crowded deck of the *Mayflower*, as she drew near the stern and rockbound coast of New England, there may have been a psalm-singing Cellini, one who felt that he sinned in cherishing a sneaking fondness for the pomps of the old Church, one with an inborn sense of the beautiful and a latent gift for expressing it in clay and metal. Some relics of that far-off time make us suspect as much. But there was no Clement VII, nor Cosimo de' Medici to fan into flame a flickering genius, and his zeal was stifled in the austere atmosphere of the New England colony.

It is most probable, therefore, that the beauty of line,

the simplicity of design that mark many of the old tankards, bowls and mugs of the Colonial taproom are to be ascribed less to any definite artistic consciousness, than to the economic necessity of doing a job as directly and expeditiously as possible. For a quarter century after the settlement, the first business of the Colonists was to keep soul and body together. Perhaps it is as well that they had no time in which to indulge a secret longing to over-embellish their work.

*Iron was discovered on the flat meadows on the upper parts of the Saugus River near Lynn soon after its settlement in 1629, and these deposits, with others discovered in Plymouth county, supplied the needs of the Colonists during the entire pre-Revolutionary period. From this bog and pond iron, were made all kinds of hollow-ware, andirons, cranes, loggerheads, doorlatches and hinges, trammels, fire-backs, arms, and ammunition. James Swank in his *History of the Manufacture of Iron in All Ages* says that the first iron utensil cast in America was an iron pot, holding about a quart, cast at the Lynn furnace about 1645 or 1646. This pot, it is said, still exists in the possession of descendants of Thomas Hudson, who was owner of the lands on which the iron works were built.

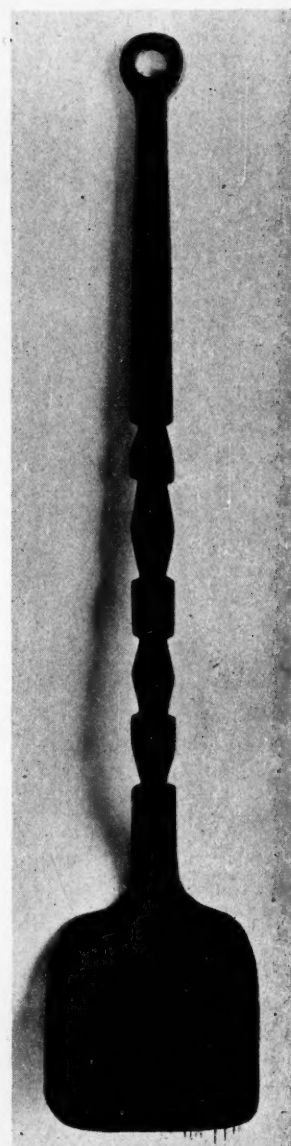


Fig. 17—GRIDDLE CAKE TURNER
Of wrought iron.—Courtesy of F. F. Sherman.

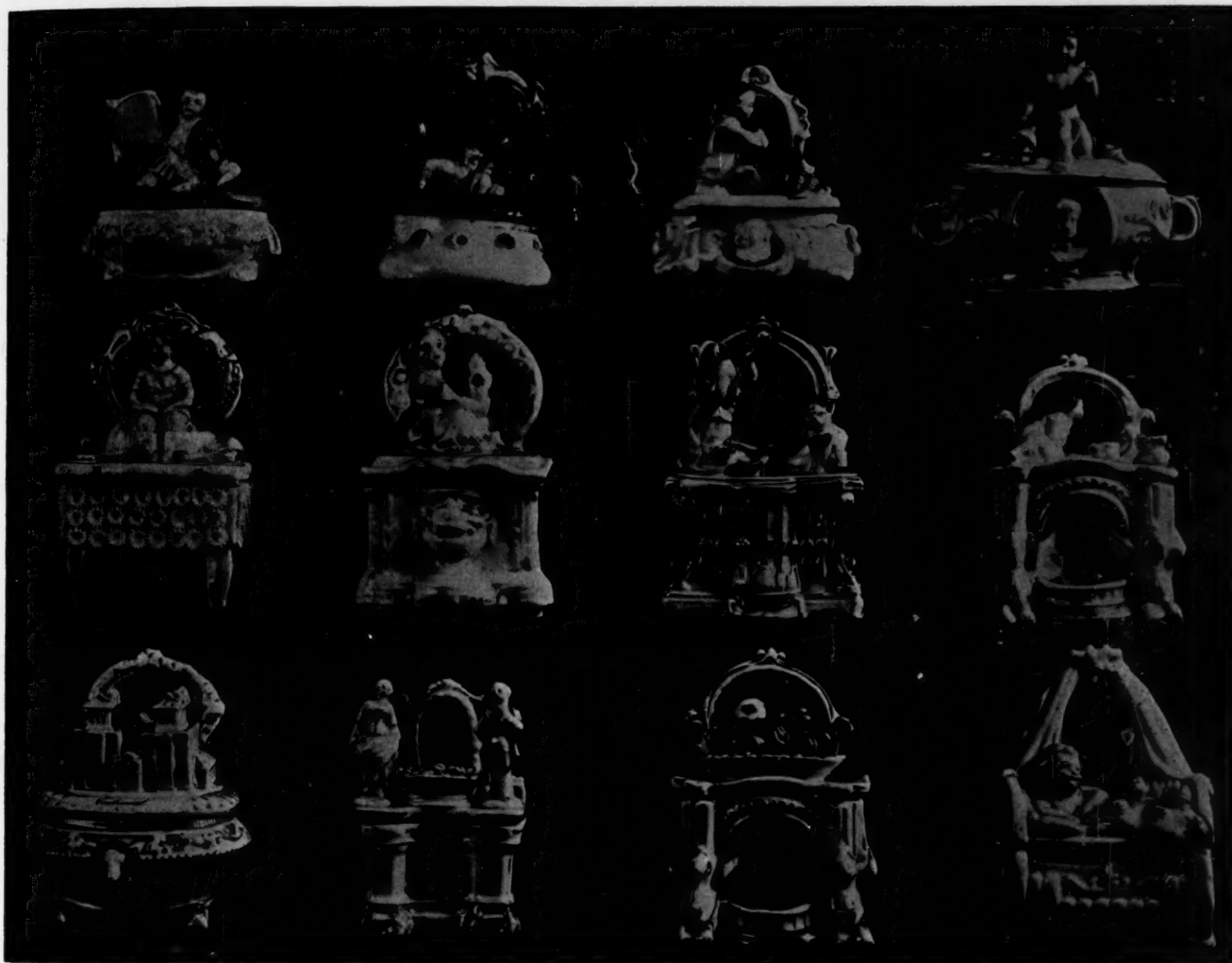


Fig. 1

Victorian Pin and Match Boxes

By JOSEPHINE H. FITCH

Illustrations from the author's collection

DURING the sixties and seventies of the century past our mothers and grandmothers were evidently very fond of all kinds of china boxes made with the little figures on the covers. Their pin-boxes decorated the tiny shelves on the mahogany or walnut dressing tables, or stood on the *whatnot* in the corner of the room.

The match-box, likewise, was very much in evidence and always stood on the corner of the mantel-piece. How often I have wished for the one I remember so well which stood on my grandmother's mantel—a very lazy-

looking greyhound, stretched out asleep on the match-box cover.

The pin-boxes were very pretty, and were often elaborate in design. The one presumably representing Queen Victoria (Fig. 7) is the most beautiful box of its kind that I have seen. The features are perfectly moulded and the tinting is delicate and neat. The box with the stag and hunting dogs (Fig. 4) is very well made, and painted. It is a copy of a painting by Sir Edwin Landseer, who had a great admirer in Queen Victoria.



Fig. 2



Fig. 3

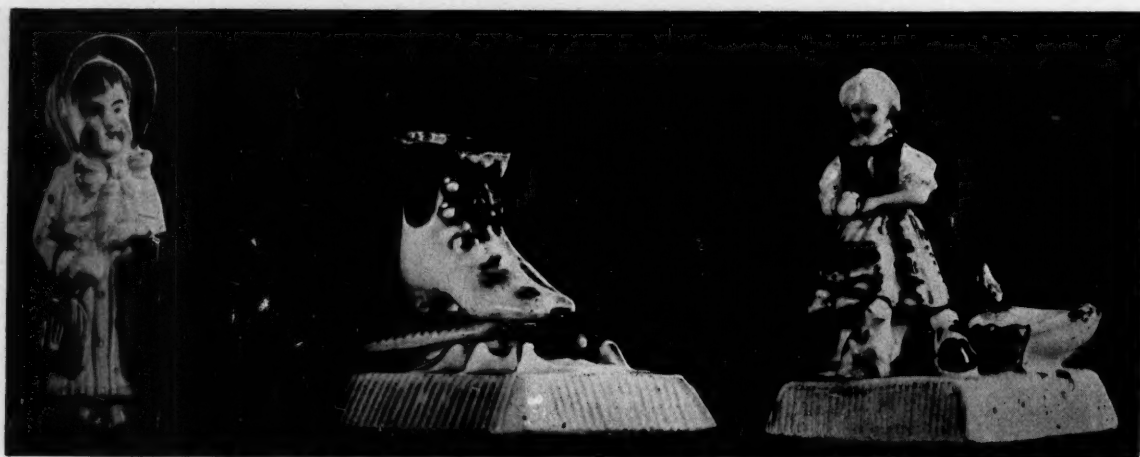


Fig. 5

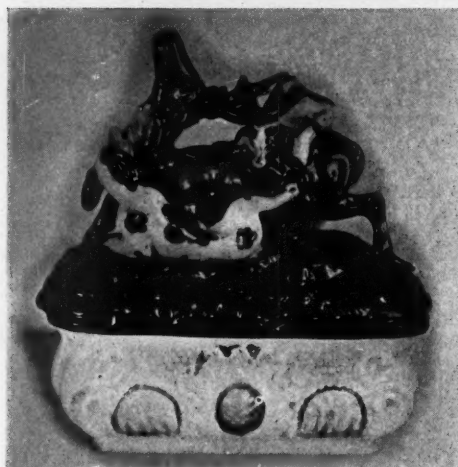


Fig. 4

fell out years ago, and I have seen only one box with its original glass still in place.

The box illustrated in Figure 1 with the little boy and the lamb, has a piece of old mirror in the cover, which represents a lake. The box with the Centennial buildings on it

Many of the pin-boxes were made to represent bureaux or dressing-tables (Fig. 1). Originally they had tiny mirrors in them, held in place by gold or silver patterned paper, glued to the back. Of course these papers

is apparently unique (Fig. 1) (lower left) and, while the building is beyond identification, if it really is a Centennial piece, its date is easily placed.

The Louis XVI figures (Figs. 2 and 3) on two of the boxes are unusually fine. The chess-



Fig. 6

players present a well-known subject, and one often found in larger pieces of earlier English china.

I have met with very few duplicates of these designs, and even here there is always a variation in coloring. Four of the match-boxes illustrated (Figs. 5 and 8) are really match-holders.



Fig. 7



Fig. 8

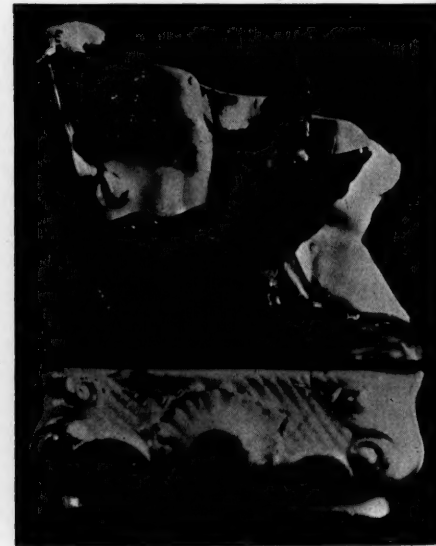


Fig. 9



Fig. 1 — INKSTAND

Grey stoneware, salt-glazed with blue decoration. Made at the pottery of Julius Norton, 1841. Owned by Mrs. Edward Norton.

The Facts About Bennington Pottery

I. The Stoneware of the Norton Potteries

By JOHN SPARGO

Illustrations, except as noted, from the author's collection

[INTRODUCTORY NOTE:—The writer of this series of articles is widely known as a successful collector of Bennington ware. His collection is one of the largest in existence and contains many rare and unique specimens. Mr. Spargo is president of the Bennington Battle Monument and Historical Association, and is at the head of a movement to establish an historical museum in Bennington. He has just completed an exhaustive historical and descriptive work dealing with the Bennington potteries, and unquestionably knows more about the subject, in all its phases, than any other living person.]

THE first pottery in Vermont was established in 1793, two years after the State had been admitted into the Union as the first to be added to the original thirteen. The little pottery was situated in the town of Bennington, a mile or so south of the Meeting House, near the foot of Mount Anthony, on the main highway from Canada to Massachusetts. Its founder was Captain John Norton, a native of Goshen, Connecticut, a revolutionary patriot who, as captain in the eighteenth Connecticut Regiment, had seen much active military service under Washington. It is interesting to know that he was one of the guards in charge of Major André and was present at the execution of that unfortunate man.

Barber* and other writers have observed that Captain John Norton's brother, William, was associated with him in the establishment and operation of this pottery, but there is no foundation for the statement. William Norton was not in any manner connected with the pottery.

Captain John Norton had settled in Bennington in 1785, when Vermont was an independent republic. He was the owner of one of the large farms of the town and was also a large-scale distiller. At the time of the establishment of his pottery he was already a man of some substance, highly respected by his neighbors. He was active in Masonic cir-

cles. A practical potter—he had learned the trade in Connecticut—the need for a local supply of such domestic utensils as milk pans and cider jugs led him to erect a shop and a single kiln upon his farm, at the foot of Mount Anthony. This eminence derived its name from the fact that one Peter Anthony, ancestor of the famous Susan B. Anthony, had his farm on its slopes.

Within a year or two, Captain Norton erected a second kiln.

Upon the authority of Pitkin,* the statement has often been made and has commonly been accepted as true that, during the first years, "only salt-glazed stoneware was produced." This, however, is contrary to all available evidence, and may be dismissed as mere guesswork—and erroneous guesswork at that. The small jug here illustrated (Fig. 2) was probably made as early as 1796 and certainly not later than 1798. Its history is unimpeachable and is supported by documentary evidence. It was made by a potter named Abel Wadsworth—at Captain Norton's pottery—for a little girl named Armstrong, who was born in 1788. She was at the time, according to her own story—oft repeated in later years—little more than eight years old. She lived a long life, her death taking place in 1880, when she was ninety-two years old. She had lived in Bennington

*Edwin A. Barber, *Pottery and Porcelain of the U. S.*, New York, 1893, p. 104.

*Albert H. Pitkin, *Early American Folk Pottery*, Hartford, 1918.



Fig. 2 — "SLIP" COVERED JUG
Of red ware and made at Capt. John Norton's pottery about 1796.

all the time, and, some ten years before her death, she caused to be prepared a written history of the little jug.

This jug is of red earthenware, fired very hard, and covered with dark brown "slip." The body is of local clay, presumably dug on the farm, and the "slip" is probably of clay from the vicinity of Albany, N. Y. This inference is drawn from two sources: first, from local diaries of a slightly later period we learn that clay was brought to Captain Norton's from Albany and Troy for use at the pottery; second, the color is exactly that of the well-known "Albany slip." Upon each side of the jug, which is about six inches high, there appears a crude decoration in the shape of a spray of leaves, brushed into the "slip" with clay of a lighter color. The piece is excellently potted, showing that Abel Wadsworth must have been a competent workman. I count myself fortunate in the possession of this well attested product of the first Vermont pottery.

Another specimen of mine is equally well authenticated. It was probably made about the year 1800. It was owned for many years by Mrs. Peter Ostrander, one of Captain Norton's neighbors, who died in 1827. She charged her daughter to preserve it, because it was made at the first Norton pottery. Until it came into my possession, it had remained always in the Ostrander family. It is a graceful jar, ten inches in height, and is of red ware, lead glazed. Dark smoke smudges in the glaze, from the wood fires, add to its charm. The glaze is exceedingly brilliant and reflects the light so brightly that it has baffled most excellent photographers who have tried to make a good picture of it.

This piece is referred to by Pitkin.* How, in the face of

*Albert H. Pitkin, *Early American Folk Pottery*, Hartford, 1918, p. 22.

the evidence of the piece itself, he could say that "only salt glaze ware was produced" I am unable to say or even to guess. But facts are facts and possess a compelling eloquence of their own. It is perhaps well to add that, in addition to the evidence of these two pieces, from the diaries of Captain Norton's nearest neighbor Pitkin might have learned that both salt glazing and lead glazing were practised at the same time. It is my opinion that the use of "slip" was first in order of time, and that, in a few years, the use of salt glaze and lead glaze was introduced, simultaneously, or nearly so. Not one of the early Bennington pieces is marked in any manner. Identification is possible only as a result of direct inheritance and documentary evidence. Marking was not introduced until later.

Some time between 1812 and 1815, Captain John Norton took his two sons, Luman and John, into partnership with him. The firm name became *John Norton and Sons*. Although there are milk pans and other pieces, in my own collection and elsewhere, known to have been made at or near this time, no pieces have been found bearing the mark. There is, however, a receipt for ware (Fig. 3) which gives the name of the firm and is interesting for other reasons as well. This document shows that William Henry, Esq.—who was a well-known citizen—bought wares to the value of \$20.51, as follows:

12 Doz. Milk Pans @ 9/-	\$18.00
1 " Large Platter @ 6/-	1.00
1 " Second size Platter @ 5/-	0.84
1 " Third size Platter @ 4/-	0.67
	\$20.51

Captain Norton retired from the pottery in 1823 and the business was, for a time, carried on by the two sons, Luman and John, under the firm name of *L. Norton & Co.* So far as known, this is the first mark used at the Norton pottery, and it is found upon stoneware (Fig. 4). At this time, however, the firm produced stoneware, salt glazed, and red ware, both salt glazed and lead glazed. A fine jar (Fig. 4) of salt glazed stoneware belongs to this period, 1823-1827.

In 1827 John Norton left the firm; and, from 1828 to 1833, Luman Norton carried on the pottery as sole proprietor. Stoneware crocks and jars made at this time and marked *L. Norton, Bennington, Vt.*, are not at all uncommon. Although only twelve workmen were employed, the output was considerable. Indeed, as I have delved among old local records and noted the references to large loads of ware being sent to various places, I have wondered that such a small force could turn out so much. While some of the jugs and jars made at this time have a certain decorative value, some of the designs being quaint and pleasing, pieces marked *L. Norton, Bennington, Vt.*, are too common to have any scarcity value worth mentioning.

In 1833 Luman Norton took into

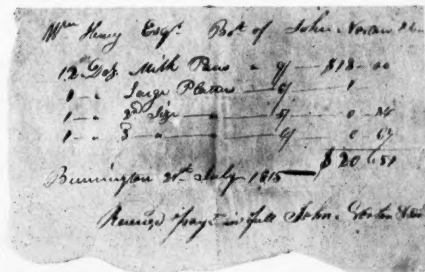


Fig. 3 — RECEIPT FOR POTTERY
Signed by John Norton & Sons, 1815.

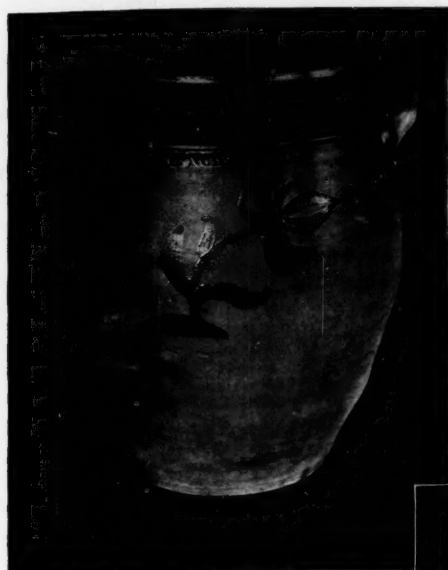


Fig. 4 — DECORATED STONEWARE JAR
Bears earliest known Bennington mark,
that of L. Norton & Co., 1823-1827.

Prior to that time horse power was used. From 1833 to 1840 two marks were used upon the stoneware—*L. Norton & Son, East Bennington, Vt.*, and *L. Norton & Son, Bennington, Vt.* (Fig. 5). It is important to remember that the two forms were used simultaneously and interchangeably. Because the term "East Bennington" as applied to the lower village became obsolete many years ago, it is common for Benningtonians even, to ascribe an earlier date to the East Bennington mark. Pitkin was misled by this and, in turn, has misled numerous collectors into a faulty chronological classification. Both forms of designation were in use at the same time, and, even in the date lines of the local newspapers of the period, one finds one form used one week and the other the next, or the two forms in the same issue on different pages. It is utterly baseless to ascribe an earlier date to the "East Bennington" mark.

This is not the time or place for any attempt to describe, or to evaluate, the personal characteristics of Judge Luman Norton and his son Julius. That I hope to do in a more extensive study of the Bennington potteries. Suffice it to say that both were remarkable men in many respects. They were men of culture, and stood foremost in the citizenship of the historic town.

At the end of 1840 Luman Norton retired from the business in order that he might devote himself to his beloved books. From the beginning of 1841 to the end of 1844, the pottery was carried on by Julius Norton alone. He was a most progressive business man as well as a thoroughly competent potter, and he introduced many new articles and greatly extended the business. In an advertisement,

partnership with him his son, Julius Norton, who, like his father and his grandfather, was an excellent potter. The pottery was then removed to the "Lower Village," where water power was available.

dated February 27, 1841, he mentions "Patented Firebrick" and the following articles in stoneware: "Butter, Cake, Pickle, Preserve and Oyster Pots, Jugs, Churns, Beer and Blacking Bottles, Jars, Plain and Fancy Pitchers, Ink Stands, Earthen Milkpans, Stove Tubes, Kegs, Mugs, Flower Pots, &c., &c." One of the inkstands referred to is in the possession of Mrs. Edward Norton, of Bennington, and is illustrated herewith (Fig. 1). It is gray stoneware with cobalt blue decorations. During this period—1841-1845—the following marks were used:

Julius Norton, East Bennington, Vt.

J. Norton, East Bennington, Vt.

Julius Norton, Bennington, Vt.

J. Norton, Bennington, Vt.

At the beginning of 1845 Julius Norton took his brother-in-law, Christopher Webber Fenton, into partnership with him. I have pointed out, in an earlier article,* that Pitkin is in error when he says that Fenton was in partnership with Luman Norton at an earlier date, and that he is equally wrong in describing Fenton as a potter of extraordinary ability and talent. It is not necessary to enlarge here upon these errors. It is sufficient to warn the serious students of our ceramic history, and collectors of Bennington pottery likewise, that the accounts of the Norton-Fenton partnership given by both Barber and Pitkin are so contrary to the known facts, and so misleading, that they should be utterly disregarded.

*See *ANTIQUES* for October, 1922 (Vol. IV, p. 166).

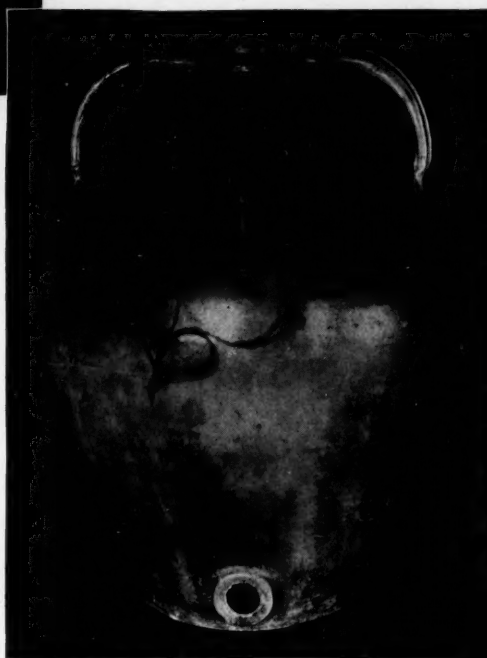


Fig. 5 — CIDER JAR
Cobalt blue design—Made by L. Norton & Son,
1833.

Fig. 6 — TWENTY-
GALLON JAR
Height, 2 feet, 4 inches.
Incised inscription.
Made in 1864 by E. &
L. P. Norton to celebrate the election of a
local celebrity to the
State Legislature.
The inscription reads:

CALVIN PARK
1864
Hic Jacet

The animating spirit
and divine afflatus
of the owner.

Were it the last drop in the Jug
And you gasped upon the
spout
Ere your fainting spirit fell
I'd advise—to draw it
out.

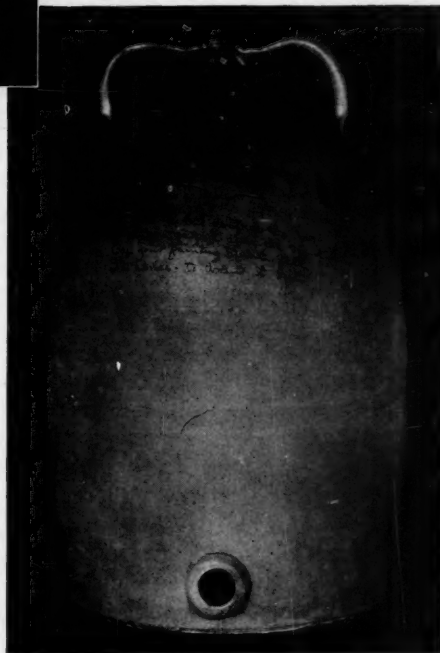


Fig. 6



Fig. 7 — ROCKINGHAM PITCHERS (1845-1847)
Made by Norton & Fenton, Bennington. See *ANTIQUES* for October, 1923 (Vol. IV, p. 168).

The firm name was *Norton & Fenton* and was impressed in the wares. Sometimes the legend *East Bennington* was used and at other times *Bennington*. Here, again, it is idle to attempt to ascribe an earlier date to one of the two forms than to the other. Norton and Fenton made stoneware, yellow ware, white ware, and Rockingham—the latter being the brown glazed ware, frequently mottled, in which manganese was the coloring material. They also experimented with hard paste porcelain and contemplated going into its manufacture upon an extensive scale. A disastrous fire which took place in June, 1845, led to the rebuilding of the pottery upon the old site, on a much larger scale. The talent of Fenton found expression, at this time, in the introduction of several novel features in the construction of the kilns and in the arrangement of the works in general. The partnership of Julius Norton and Christopher Webber Fenton lasted only until June, 1847, when it was formally dissolved.

Neither Julius Norton nor any other member of the Norton family had any connection with the famous United States pottery with which Fenton was identified for more than a decade. Judge Luman Norton, whose daughter Fenton had married, furnished his son-in-law with a large part of the capital with which he started manufacturing upon his own account, in 1847, after the dissolution of the partnership between himself and Julius Norton. Other than that, there was never any connection on the part of any member of the Norton family with the business enterprise of Fenton.

The story told by Pitkin of the two young men, Julius Norton and C. W. Fenton, being in partnership with Judge Luman Norton and anxious to go into the manufacture of finer, ornamental wares; of the unwillingness of the Judge, and the launching out into the new enterprise by the two young men, on their own account, is entirely apocryphal. Baseless, too, is the story told by the same writer of the partnership of these two young men with Henry Hall. The elder Norton was never in partnership with Fenton; there never was such a separation; there never was a partnership of Julius Norton, C. W. Fenton and Henry Hall. In the proper place and time the evidence upon which these corrections are based will be published.

From the foregoing it will be perceived that the Norton-Fenton partnership was a brief episode in the history of the Norton potteries. Pieces marked *Norton & Fenton*, therefore, properly belong to the classification of wares produced

at the Norton potteries. They have, however, an associational interest with the Fenton enterprises which are conveniently lumped under the single designation of the United States Pottery. That is to say, while none of the other Norton pottery products have any connection or association with the Bennington wares sought after by collectors, those of the Norton-Fenton period have, and hence definitely belong to any collection of "Bennington pottery" as that term is understood by collectors.

In discussing the *Norton & Fenton, East Bennington*, mark, Pitkin calls it "extremely rare" and says that a brown glazed pitcher and a stoneware jug are the only pieces he ever saw so marked. This statement is utterly incomprehensible to me. There can hardly be a dealer in antiques in all New England who has not had some pieces so marked. Not only are there several in my own collection, but I know of scores of others. At one time and another I have seen hundreds of pieces so marked. Such statements mislead honest dealers and collectors and cannot be permitted to go unchallenged. Several Norton and Fenton pieces are herewith illustrated (Figs. 7 and 8).

From 1847 to 1850 Julius Norton again carried on the business alone, manufacturing stoneware and some Rockingham. Meanwhile Fenton had gone into business on his own account, making some of the wares not so much sought after. I shall deal with his enterprises separately. At this time the Norton wares were marked, *Julius Norton, Bennington, Vt.*, and *J. Norton, Bennington, Vt.* From 1850 to 1859 Julius Norton was in partnership with his uncle, Edward Norton, and wares made at that time were marked with the firm name, *J. & E. Norton, Bennington, Vt.* In 1859 Julius Norton's son, Luman Preston Norton, was taken into the firm, the name of which was changed to *J. & E. Norton & Co.*, which name, with the addition of the words *Bennington, Vt.*, was impressed into the ware produced. This mark was used from 1859 to 1861, in the latter of which years Julius Norton died. In the same period the mark, *J. Norton & Co., Bennington, Vt.*, was occasionally used.

From 1861 to 1881 Edward Norton and Luman Preston Norton carried on the business. Jugs, jars, pots, churns, and other articles, marked *E. & L. P. Norton, Bennington, Vt.*, belong to this period and are exceedingly common (Fig. 6). From 1881 to 1883 Edward Norton carried on the business alone, Luman P. Norton having withdrawn. The marks used during this period were *E. Norton, Bennington*,

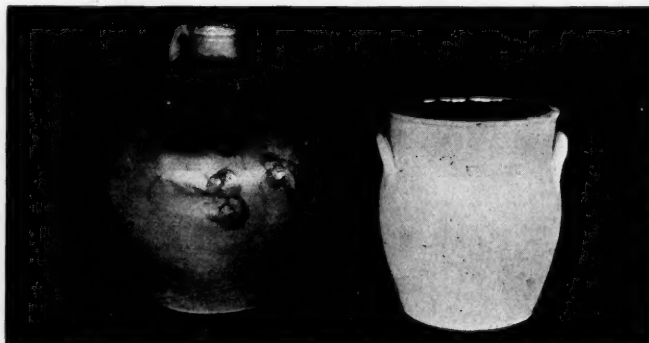


Fig. 8 — STONEWARE
Made by Norton & Fenton, 1845-47. The jug on the left is marked *Bennington*; the jar on the right, *East Bennington*. The terms are synonymous

Vt., and Edward Norton, Bennington, Vt. From 1883 to 1894 the business was carried on by Edward Norton & Co. Mr. C. W. Thatcher having joined Edward Norton in 1883, a partnership continued to the death of Edward Norton, in 1885, and was then maintained by the latter's son, Edward Lincoln Norton, to 1894, under the same firm name.

Thus, for one year more than a century, the Norton potteries were carried on without a break. With the exception of C. W. Fenton (who was connected with the family by marriage) and C. W. Thatcher, no person other than members of the Norton family had ever been associated with the ownership or management of the business. Thus the first pottery in Vermont had a longer continuous history than any other pottery in the State, or indeed than any other Vermont industrial enterprise of any kind. It is pleasing to know that during all those years the factory never experienced a strike, a lockout, or any other labor trouble.

Speaking generally, it may be said that the value of specimens of pottery bearing the mark of any of the Norton firms, other than Norton & Fenton, is entirely independent of the standards set by the Bennington wares that are sought after by collectors—products of the Fenton enterprises—and is determined principally by their desirability for decorative purposes. Thus, a good specimen marked *L. Norton & Co.*—the earliest known mark—has a certain historical value which would give it rank above specimens bearing the later marks. Pieces marked *E. & L. P. Norton* are so numerous that they are of comparatively little value, except as their desirability for decorative purposes may determine. From this point of view—decorative quality quite regardless of relative scarcity—a late example, bearing one of the commonest marks, may excel an earlier specimen bearing a relatively scarce mark. Some of the

quaintest and most interesting designs are shown in the accompanying photographs.

CHRONOLOGICAL LIST OF ALL MARKS USED BY THE NORTON POTTERIES

In the following chronology the second member of each pair of dates usually represents the year at the beginning of which a new mark came into use and an old one was discarded. But since this is not invariably the case the subjoined list should be checked by reference to the main text of the article.

<i>L. Norton & Co., Bennington, Vt.</i>	1823-1827
<i>L. Norton, Bennington, Vt.</i>	1828-1833
<i>L. Norton & Son, East Bennington, Vt.</i>	1833-1840
<i>L. Norton & Son, Bennington, Vt.</i>	
<i>Julius Norton, East Bennington, Vt.</i>	1841-1845
<i>J. Norton, East Bennington, Vt.</i>	
<i>Julius Norton, Bennington, Vt.</i>	
<i>J. Norton, Bennington, Vt.</i>	
<i>Norton & Fenton, East Bennington, Vt.</i>	1845-1847
<i>Norton & Fenton, Bennington, Vt.</i>	
<i>Julius Norton, Bennington, Vt.</i>	1847-1850
<i>J. Norton, Bennington, Vt.</i>	
<i>J. & E. Norton, Bennington, Vt.</i>	1850-1859
<i>J. Norton & Co., Bennington, Vt.</i>	1859-1861
<i>J. & E. Norton & Co., Bennington, Vt.</i>	
<i>E. & L. P. Norton, Bennington, Vt.</i>	1861-1881
<i>E. Norton, Bennington, Vt.</i>	1881-1883
<i>Edward Norton, Bennington, Vt.</i>	
<i>Edward Norton & Co., Bennington, Vt.</i>	1883-1894
<i>E. Norton & Co., Bennington, Vt.</i>	
<i>Edward Norton Company, Bennington, Vt.</i>	1886-1894

Bennington Factory—An unusual mark, date of use unknown, but probably after 1885. I have not been able as yet to determine, with certainty, whether the one piece that I have seen so marked was made at the Norton potteries at all or at a smaller pottery in Bennington, owned and operated by Enos Adams. The quality of the ware, however, leads me, in the absence of anything more definite, to believe it to be a Norton product of relatively late date.

A Note on Salt and Lead Glazes

OF the precise methods used by old-time potters to produce their glaze effects, writers on the subject are, for the most part, either more reticent or more obscure than the average lay reader might wish. It will be observed, however, that there are three types of earthenware usually mentioned, namely *stoneware*, *red ware glazed*, and *red ware unglazed*.

Without going into technicalities it may be stated that different kinds of pottery clays, as found in different localities, vary considerably in their chemical constituents and hence in their behavior when heated. *Stoneware* is made of a clay which will survive extremely high temperatures in the firing kiln. It receives its glaze in a very simple manner. Toward the close of the period of firing the pieces, and while these are red—or perhaps, white hot—common salt is shovelled into the kiln. This salt is vaporized by the intense heat. The vapor in turn collects in tiny drops on the surface of the clay objects, and combines with the materials of the hot clay to form an infinitely thin glaze, lustrous, very hard, and, what is most important, highly resistant to acids. Hence its superior availability for cider and vinegar jugs, and jugs containing other vigorous con-

tents. *Stoneware* usually appears as a gray, gray-brown or brownish ware.

The simplest example of *red earthenware unglazed* is the common flower pot, merely a matter of clay, shaped to requirement and baked. If such ware, or a refinement of it, were, before baking, decorated like a birthday cake with a trickling design produced with clay diluted in water, this decoration would be called *slip*. In primitive fabriques, after the application of the slip, the piece would be dusted with pulverized lead ore and then placed in the kiln for firing. In such case, heat would cause the lead to combine with the silica of the clay to form a smooth, transparent glaze over the surface of the piece. The same effect might be achieved by means of a glazing bath, in which the ingredients which were to constitute the glaze were held in a solution—sometimes of dilute clay, or slip, containing an admixture of lead—which was flowed over the surface of the piece to be glazed, or into which the piece was dipped.* In general, transparent glazes on earthenware have lead as an important constituent.—ED.

*Cf. The interesting descriptions in *ANTIQUES*, for September, 1922 (Vol. II, p. 116), and for April, 1923 (Vol. III, p. 161).

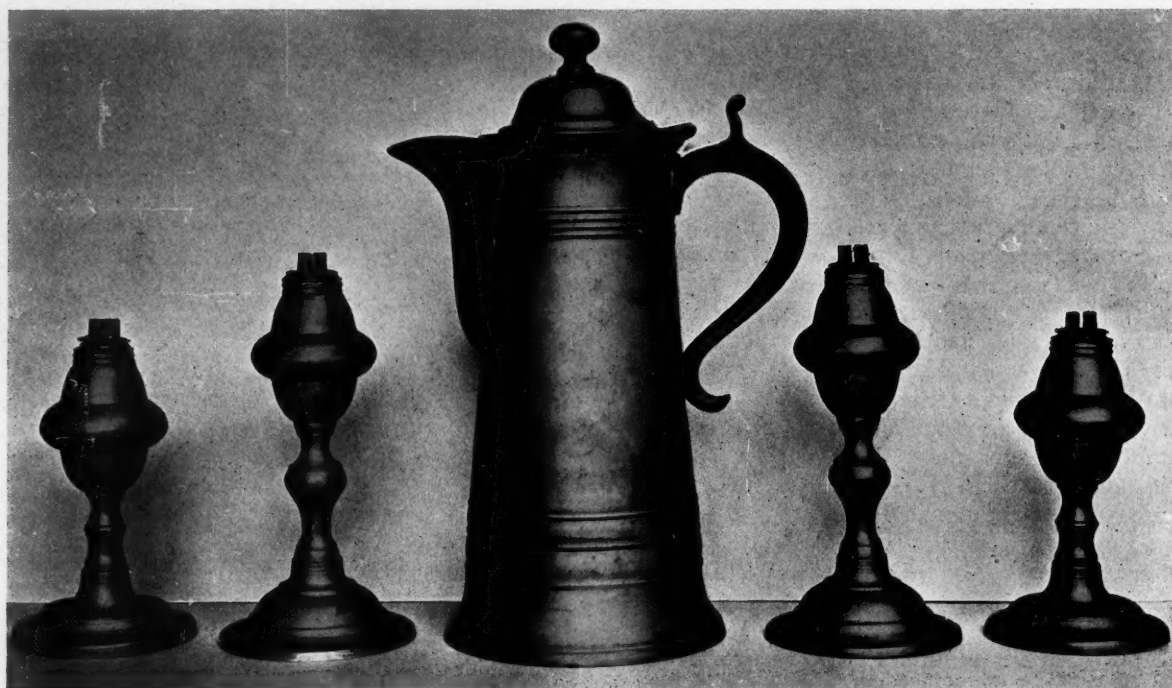


Fig. 1—FLAGON AND LAMPS
Made by Israel Trask. From the author's collection.

A Massachusetts Pewterer

By JOHN WHITING WEBBER

BEFORE the elaborate "elegancies" of the Victorian Era reached this country, the composition metal workers of America devoted themselves to making articles which should be useful and practical. Incidentally they created work which often had a certain beauty. Later, when "doyleys" and "whatnots" bedecked the parlor of every hooped lady, it was thought that the sombre surface of pewter must be embellished with decoration; and, from that time, the sturdy shapes characteristic of the ware lost their simple and unconscious grace.

Not only the lines of various objects changed, but the dead lustre of the old pewter plate was scorned, and alloys which would have more sheen were sought. In the eighteenth century, the English sometimes added antimony, copper and zinc to their composition, finding that a harder and more brilliant material resulted, which, to distinguish it from the other kinds of pewter, was called Britannia metal. This term, however, has since been used for alloys of appearance quite different from the original Britannia.

When we pick up the old volume called Stone's *History of Beverly* we wonder just what composition the author referred to, in 1843, when he wrote that

"the manufacture of Britannia ware in this country was commenced in 1812 by Mr. Israel Trask." Previous to that time, and subsequently as well, Trask worked in pewter; and, as pieces bearing his mark vary from whale-oil lamps and tankards of dull, leady alloy to shiny, ornate casters, it

is impossible to know just what his earliest Britannia resembled. Certain of his tools among the treasures of the Beverly Historical Society help us to discover the processes by which he worked at one period of his long life, but as to the exact proportions of metals used at different times, we are considerably in the dark.

The embargoes of the turbulent period of our second war with England changed the course of the industries of young America, and Trask's business was affected with the others. One day, while Trask was selling his spoons in Boston—according to an article in an old local newspaper*—a lady entered and asked the proprietor of the store for a teapot. But there were none to be had, as the supply from England had been shut off. Trask, however, who had overheard the conversation, spoke up: "Mrs. Ball," said he, "if you will give me a sack full of old teapots, I will melt them up and will make you as fine a new tea-

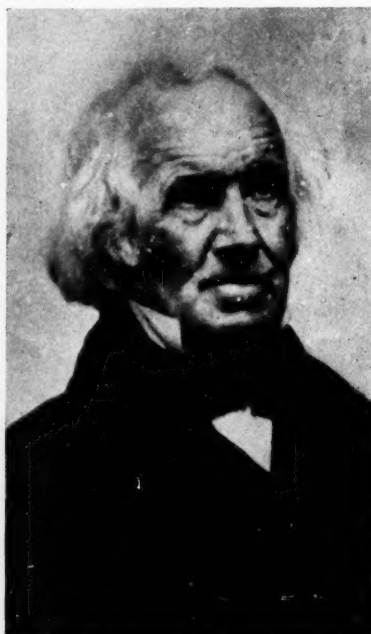


Fig. 2—ISRAEL TRASK, PEWTERER
of Beverly, Massachusetts. Born October 21, 1786, died February 1, 1867.

**Beverly Citizen*, February 7, 1897.



Fig. 3—SHEFFIELD TEAPOT

Used as a model by Israel Trask in making the pewter teapot illustrated in Figure 4. Owned by Mrs. Jesse Trask.



Fig. 4—PEWTER OR BRITANNIA TEAPOT

Made by Israel Trask and bearing the mark *I. Trask*. The pot was designed after the one illustrated in Figure 3. Owned by Mrs. Jesse Trask.

pot as ever came from old England." The metal was taken to Beverly, melted in the kiln, cooled on iron plates, rolled to the desired thickness and made into oval-shaped teapots. The result must have been satisfactory, as, at a later time, an order for one hundred dozen was given.

As this increase in business proved too much for Trask and his one helper, the services of his two brothers, George and Oliver, were required. George, though apparently enjoying his apprenticeship to his "saintly brother," as he later wrote,* forsook this work for the ministry and the anti-tobacco cause. Oliver, however, kept to his trade, although leaving his brother and setting up a separate shop in Beverly. It was this brother, Oliver, who made the

*Autobiographical Sketch, Rev. George Trask, Fitchburg, 1870.

handsome pewter flagon now in the Boston Museum of Fine Arts, although it appears to be identical with one in my own collection bearing Israel Trask's mark. After his brothers left him, Israel's business became of larger proportions; in fact, the Boston Art Museum's list of American pewterers gives the years 1825 to 1842 as the period during which Israel Trask was producing pewter.

By 1831 the business had become so large that Trask decided to invest \$325 of his savings in a lot of land on Cabot Street where he erected a stone shop, still standing, and behind it another stone building in which the metals were worked. In a document* written the following year, he is referred to as a goldsmith, though it is doubtful that

*Will of Edeth Wallis, March 16, 1832.



Fig. 5—COMMUNION SET

Made by Israel Trask. Owned by the author.

he carried on that craft to any great extent. During his later years he seems to have made mostly Britannia tableware. Casters were a specialty, the bottles probably being obtained either from Sandwich or from the glass works at East Cambridge. One of these casters is now in the collection of the Essex Institute at Salem.

Humble pewter whale-oil lamps made by Israel Trask, and teapots of good proportion and line, are occasionally seen in New England collections, and several specimens have remained in the hands of his descendants. At one time I came across a diminutive bedroom lamp with an ingenious false bottom. Being inspired by curiosity, I learned that there was a legend that this *objet d'art* had been turned out for his beloved by a love-sick youth at the Trask pewter shop. He had hidden his daguerreotype in the compartment within the metal, and given the lamp to the damsel. The story, however, fails to state whether this sentimental gift succeeded in its mission.

A novel way which Trask invented, or rather happened upon, for making teapot spouts, or *snouts* as they were then called, is also recounted in the newspaper article referred to above. Previously the pewter was molded separately for each half of the spout and later the pieces were soldered together, more or less securely. One day while Israel Trask was engaged in heating the moulds by pouring into them molten metal, an alarm of fire was sounded. Putting the two moulds together in his haste, and grabbing the leather bucket which hung above his bench, he rushed off to the fire. When he returned and

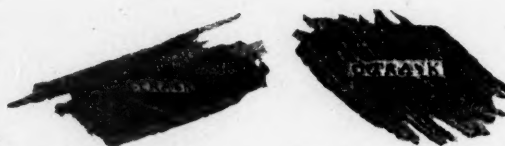


Fig. 6—RUBBINGS OF PEWTER MARKS
That on the left is the mark of Israel Trask; that on the right, of his brother, Oliver Trask.

The pieces which Trask made during the latter part of his long life followed the tendency of the times towards over-decoration. He apparently used different recipes for mixing his alloy, although the appearance of the surface may have been altered by heating the articles in baths of cream of tartar, acids or oils. His grandson once told me that he believed the mixtures were made up each time according to the judgment of Mr. Trask rather than by definite weights and, consequently, that they varied considerably.

On most of this pewterer's work there appears a small indented rectangle reading *I. Trask*. The brother's stamp, *O. Trask*, was similar, though somewhat larger. It has been maintained* that a composition worker named John Trask, who is listed in the Boston directories from 1822 to 1826 at various addresses, manufactured pewter articles, but, though I have examined large numbers of pieces, I have never been able to identify any of this man's work.

Among his contemporaries, Israel Trask was known as the maker of "improved" and "up-to-date" tableware. At present, however, there is little interest in these later examples. The present-day collector seeks out rather the sturdy and substantial earlier products of this Essex County pewterer, leaving his later work for later appreciation.

* See *Pewter and the Amateur Collector*, Edwards J. Gale.



Fig. 7—BRITANNIA COFFEE-POT
Made by Israel Trask and given to Mrs. Martha Trask in 1840. Owned by Miss Kate Studley.



Fig. 8—BRITANNIA COFFEE-POTS
The third from the left was made by Oliver Trask, the other three by Israel. Owned by the author.

The Amy Jones Sampler, 1671

By HELEN BOWEN

THIS all-white sampler, $7\frac{1}{2} \times 30$ inches, worked in bands of designs, chiefly geometric, suitable for use in decorating household and personal linen, is, in every respect, a typical seventeenth-century piece, as is indicated by comparison with the examples illustrated in Head's *Lace and Embroidery Collector*, and in *The American Sampler*, by Ethel Stanwood Bolton. The latter book informs us that only seven known pieces of seventeenth-century work are to be called American, and some of these, even, were worked in England, and were brought here by their makers; for example, the sampler worked by Anne Gower about 1610, before her marriage to Governor Endicott, and the two worked by Elizabeth Roberts, in 1665.

The piece illustrated is a true sampler, or example, or pattern of designs and stitches for later household use. All the stitches are of a kind in fashion at the time and in use ever since, according to Mr. Milliken. They are, *satin*, *eyelet*, *drawn-work*, *hem-stitching*, *cut-work*—including both the simpler form and the more elaborate which Mr. Milliken terms true *reticella*.*

The length of the sampler is due to the desire to offer a large number of different designs, and the narrowness to the custom of producing but a short band of each. This, however, is my opinion and is contrary to the tradition that the narrowness is due to the weaving of linen in narrow strips on equally narrow looms. That linen was woven much wider than the six and seven inch sampler width, we know from its various uses.

This sampler, furthermore, $7\frac{1}{2} \times 30$ inches, has its selvages at the ends, and a fully authenticated piece worked by Grace Toy in Woburn, Mass., about 1717, shown in *American Samplers*,† is 36 inches long and also has the selvages at the ends. In both these samplers the selvage has been turned under, very carelessly and unevenly, and has been caught down with hasty, uneven stitches, presumably at some later time when the selvage began to wear. The long side edges of Amy Jones' sampler are carefully hemstitched. The patterns and stitches of Grace Toy's are similar to those worked by Amy Jones, though none of the former's designs are so elaborate as the wide lace band at the bottom of the Jones piece.

The stitches and designs of Elizabeth Roberts' white sampler, 1665,‡ are also similar but lack the bands of solid work in satin stitch.

Anne Gower's sampler, 1610,§ again shows similar work; but it lacks the more elaborate lace border. All of these others lack one interesting feature of the Amy Jones piece, the vertical dividing of the band in order to present additional patterns, as is observable in the drawn-work band and in the widest lace one.

Altogether this embroidery by the unknown Amy Jones is a rare and excellent piece.



LINEN SAMPLER
Signed and dated by
Amy Jones in 1671.
Probably imported
from England. Now
owned by Edgar B.
Sherrill.

*See ANTIQUES for May, 1922 (Vol. I, p. 210), and ANTIQUES for July, 1922 (Vol. II, p. 19).

†Plate X of *American Samplers*, Ethel Stanwood Bolton and Eva Johnston Coe, Boston, 1921.

‡Plate V of *American Samplers*.

§Plate I (as above).

Antiques Abroad

Past and Future

By ARTHUR HAYDEN

LONDON: *The Outlook for 1924.* It is not given to all collectors to appreciate the outlook either here or in Europe. Antiques may be divided into three classes: first the definitely hall-marked, those which have stood the test of time, and have passed through several collections of connoisseurs known to possess fine judgment, have been fought for in the auction room and are well known here in London, or in Paris. Parallel with these, and in the same class, are, of course, museum examples representing how curators of public taste in various countries have separated, during many generations, the wheat from the chaff.

The second class of antiques covers a vast area. It may be said to embrace all that is old, really old, but exhibiting certain flaws or lacks of precision, certain dubious qualities which prevent an item's achieving recognition for high artistic value. Sub-divided again, this class may be said to consist of secondary artistic objects of undoubted antiquity, and articles of historic value—not necessarily artistic—which aptly illustrate the history of a country and illuminate the path of the future historian as to social habits and customs. This latter class is both exceedingly large and valuable. It is liable to be overlooked, and trained observers and collectors are performing a public service in rescuing some of its little-valued objects from destruction.

The third class of antiques is the nebulous. This is the year 1924. It was the fashion of the writers of the late nineteenth century to decry objects of art as early-Victorian, or early-nineteenth century. Now, at this moment, we want to know what actually happened a hundred years ago. Hence, coming into the market to be appraised, to be chosen from and to be placed under the lens of criticism, appear later objects of art, which, only a few years ago, we held to be of too late a period to be collected. So the world

wags. New, old reputations are made. Fresh artists and hitherto unknown craftsmen will thrust their personality into the collecting world, though they be dead. Already the London Museums are exhibiting Martin ware, that fine grotesque earthenware of the Brothers Martin of the late nineteenth century. De Morgan's wonderfully glazed pottery, outrivalling, in some respects, that of Gubbio and

Valencia, offers golden dreams to a world which drove the broken potter into writing a novel which, by a turn of Fortune's wheel, brought him fame. And now that he is dead, his discredited and unwanted vases and tiles and lustre ware bring him posthumous renown.

The Lac Cabinet. Votaries of old lac are scattered far and wide. Old Chinese examples offer the finest treasure-trove to the collector. Japanese lac was an afterthought. All throughout the seventeenth century and the eighteenth, Chinese lacquered boxes and panels were pouring into Europe on the re-

turn journey of the tea-clippers which brought bohea and silks and porcelain to the agents of the Dutch Indies Company at Amsterdam and the English East India Company in London. Clock-cases in Holland and England had Chinese panels inserted. It is to be deplored that many lac cabinets were actually broken up to allow the European cabinet-maker to embody them in his designs. The French claimed their quantum too, till Martin came with his varnish—the celebrated *Vernis Martin*. Thenceforth no more Chinese panels were wanted in France.

Chippendale in his chairs and his wall brackets with the square fret, adapted the Chinese straight simplicity—as rectilinear as the Greek key-pattern. Chippendale was but little tainted with classicism. He was Chinese, with his seizure of the beautifully varied interlacings of lines beginning at the *swastika*, the Buddhist symbol, and ending

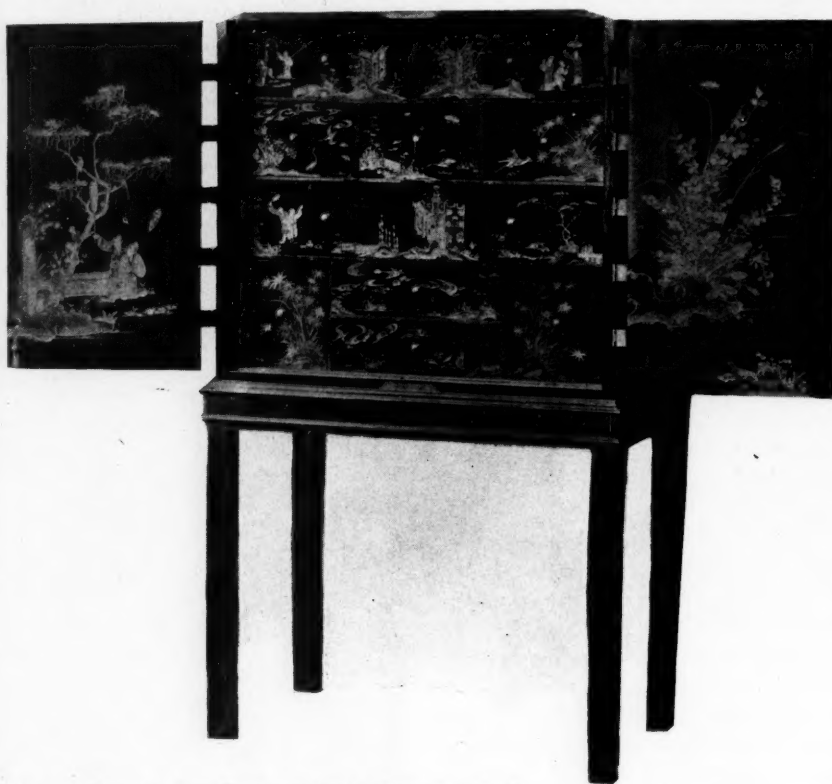


Fig. 1—CHINESE LAC CABINET (early eighteenth century)
Brilliant gold designs of figure subjects and floral ornament on a dull background—mounted on mahogany Chippendale stand.

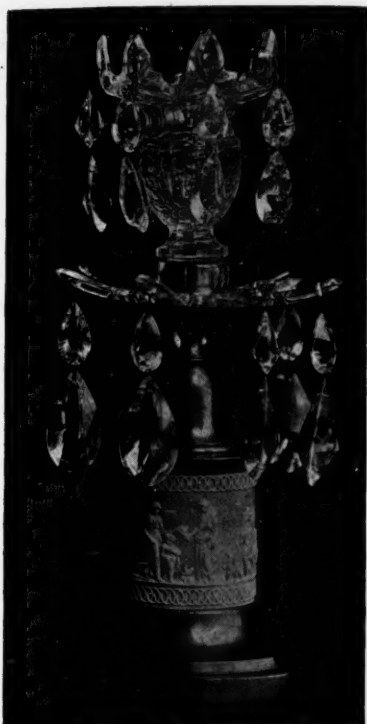


Fig. 2—LUSTRE ORNAMENT (1805-1815)
With cut-glass socket and pendants, and
base of blue jasper ware with classic sub-
jects. Marked Adams.

with the fretwork palisade of the Staffordshire willow-pattern plate of Spode and his contemporaries.

In adjudging Chinese art, one has always to remember that what the Chinese craftsman made for himself was on a high plane of art. What he made for the supposed needs of the outer barbarian was another story, to wit, that same barbarian's plane. Hence collectors really holding the key should be able to differentiate at once between original dishes and stews and ragouts.

Figure 1 affords an example in point. Here is fine—and exquisitely fine—lacquerwork on a dull black ground, not the shiny ground of

late lac work. But the gold designs thereon are miniatures in subtle brush work which will never come again. It is old Chinese work of the early eighteenth century. Happily the possessors, an old English family whose forbears traded with the East, have had the good sense to retain it on a plain mahogany stand of the Chippendale period. The front, when the doors are shut, shows the original metal hinges, five in number, beautifully chased with delicate figures, quaint and alluring, such as even the East will not soon again offer.

Each panel of this rectangular cabinet is a poem. One can linger lovingly over the little idylls which want no passport to cross that world of great imagination where the language of art eternal is present. The nests of drawers dear to the East offer possibilities to the boudoirs of the West. That is where, sometimes, East and West are one.

In an old English country home, where rooks sat cawing, I stayed to examine this piece till the day ended, and I knew that the ancestors of these same black rooks had

quarrelled and chattered and spun around the old elms just when the trial of Warren Hastings, Governor-General of India, was shaking the country and the originals of the old bewigged portraits hanging on the walls then held the reins of government in those eighteenth century days, and went up to London town to sit in Westminster Hall to hear Burke's denunciations and to offer a tribute of a fighting family to a fallen governor. But Lord Macaulay in his *Essays* has told the story better than I can.

Vienna. Here a real census has taken place of works of art. As to German works of art I have elsewhere made suggestion, which has fallen on deaf ears, that the priceless treasures of all the German art galleries and museums—including the well-known Green Vaults at Dresden, the Dresden Galleries, the Leipzig collection and the National Collection at Berlin should be pooled to pay Germany's debts. If she has marks standing millions to the English penny she has canvasses of old masters not always German, which spell thousands of pounds sterling to the square inch. In Holbein, Vandyck, Rembrandt, both she and Austria are exceptionally rich. There is armour, there is porcelain, there are superb carpets, there are jewels, and hundreds of thousands of valuable engravings and priceless manuscripts and books. I have suggested, as I suggest now, that if Germany were seriously anxious to pay her reparations bill, she could pawn these things to America till such time as she could redeem them. It would not cause one single mouth to go short of bread. On the contrary it would work towards salvation. I hope that some American statesman may see these lines and think what a solution it offers.

Staffordshire. By the kindness of Messrs. Adams, the old potters of Tunstall, Stoke-on-Trent, England, I am able to give an illustration dug out of their archives. (Fig. 2). It is reminiscent of days long gone,—a lustre table-ornament, set with gleaming prisms of English cut glass on a circular drum of Adams jasper-ware with classic subjects in relief. The old ledgers show that this type was exported to America over a hundred years ago. Some examples, therefore, are quite likely to be found in the possession of old families.

American Embassy, London. When Mr. Harvey, the American Ambassador to the Court of St. James, left London, he took with him a portrait that had long been hanging on the walls of the Embassy. It is believed to be the long lost portrait of John Quincy Adams, and the vacant place in the long line of Presidential portraits at the Capitol at Washington may now be filled. We await due verification, and accordingly hold up our congratulations.



Books—Old and Rare

The Centenary of a Nearly-Forgotten Victorian Author

By GEORGE H. SARGENT

IT may sound strange to hear the drums beating in ANTIQUES for an author whose last work, although posthumously published, is dated 1890. Yet it is a hundred years ago this month that Wilkie Collins, the English novelist, was born. There are many greater names in English literature of the last century; but the name of Wilkie Collins still remains a familiar one to readers who had forgotten, until recent trumpetings called attention to them, the names of Anthony Trollope and Herman Melville.

In these times of celebrating anniversaries, not only of authors but of their books—witness the *First Folio* and *Elia* observances—it is unfair to pass over the centenary of William Wilkie Collins without a word. Yet collectors of books generally have ignored him, except in so far as those works which he wrote in collaboration with Dickens or in which his name is linked with the creator of *Pickwick*, are concerned. It is true that a set of first editions of Wilkie Collins's works, in eighty-one volumes, all first editions, with the original covers bound—in all but two volumes—by Riviere, brought \$500 at an auction sale in New York two years ago, which shows that somebody was interested in the author. But there are few collectors of Wilkie Collins's works, and it must be admitted that, from the reader's point of view, there are few of his individual writings which are worthy of the attention of the book collector.

For Collins, like many another author in the height of his popularity, overdid the thing. During the first eighteen years after 1850, he wrote eleven novels and books of tales; but, from 1870 to his death, in 1889, he produced eighteen, in addition to a large number of plays, tales, and other incidental work. In his later work, too, he abandoned a field in which he had no superior in his time, save possibly Dickens—the mystery and dramatic story—and started writing novels of propaganda. Unfortunately—or fortunately—reform once accomplished, its propaganda becomes obsolete. Who now collects the literature of prohibition and woman suffrage?

As we look back through the mists of years to the middle of the last century, we find the name of Wilkie Collins first appearing on the title of two volumes of *Memoirs of the Life of William Collins, R.A.*, a painter whose fame—like that of his son—has suffered an eclipse. It was published in November, 1848, and, two years later, was followed by Wilkie Collins's first novel, *Antonina; Or the Fall of Rome. Basil* (1852), and *Hide and Seek* (1854), two novels of contemporary life, followed. In *Basil* there is something of exaggerated sentimentality, and the delineation of the debauched girl is one common among authors of the time who wished to point a moral as well as to adorn a tale. In *Hide and Seek*, where much of the action takes place in a painter's studio, Collins is thoroughly at home, and while his people largely move as puppets, the

feeling for art which he manifests is expressed in admirable taste.

In 1853 Charles Dickens was editor of *Household Words*, of which W. H. Wills was sub-editor. Two years earlier Collins had become associated with the master-novelist in the "Guild of Literature and Art," of which Dickens had been one of the founders, and remained the master-spirit. Their pleasant relations led the two, with Augustus Egg, A.R.A., on a tour through Switzerland and Italy, in September of 1853. Collins had already become a contributor to *Household Words*, his story, *Gabriel's Marriage*, having appeared in the April numbers. In the previous year he had taken part with Dickens in the provincial tour of amateur actors in behalf of the Guild, and from that time dated the warm friendship of the two men.

In February, 1856, Smith, Elder & Co. published two volumes with three stories in each, under the title of *After Dark*. These stories were so entirely different from the jejune novels which had preceded them that they at once caught the popular fancy. The narratives are woven together into a single story, and here it is that the novelist, who was now a member of the inner circles of literature and art, demonstrated his right to be remembered. Collins was a master teller of stories, constructing plots which hold the interest of the reader and baffle his curiosity until the very last. Yet in holding the interest of the reader he makes no wearing strain upon the emotions. With him the story is the thing, and he tangles the threads of it in a seemingly inextricable confusion, to untie them at the end with a magician's skill. Take the tale *A Terribly Strange Bed* in *After Dark*. It is a marvellous piece of construction, the dramatic interest being cumulative until the denouement. Yet it offers not a character which has the slightest interest, apart from connection with the story. All of them are actors who play their parts, and play them well, and, the curtain having fallen, are forgotten.

By September of that year Dickens had made up his mind that Collins would be a valuable addition to the staff of *Household Words*, and wrote to Wills asking him to open negotiations toward that end. In writing to Wills, Dickens said: "I observe that to a man in his position, who is fighting to get on, the getting his name before the public is important. Some little compensation for its not being continually announced is needed, and that I fancy might be afforded by a certain engagement."

The "certain engagement" was made; and, from October of this year, Collins was a member of the staff. He continued to contribute to the magazine, write his own novels and plays and act with Dickens in the Guild performances. Eventually he became the closest literary associate of Dickens. The Christmas Numbers of *Household Words*, like Dickens's own *Christmas Stories*, were a source of continual thought to the editor-in-chief.

In December, 1857, appeared *The Perils of Certain Eng-*

lish *Prisoners and Their Treasure in Women, Children, Silver and Jewels*. The public was not advised of the collaboration, but the first section, *The Island of Silver Store* is by Dickens; Wilkie Collins wrote the second, on *The Prisoner in the Woods* and Dickens finished with *The Rafts on the River*. That the two men were thoroughly *en rapport* is further shown by *No Thoroughfare*, which appeared in the extra Christmas Number to *All the Year Round* for 1867, and there is in existence that letter of supreme interest in which Dickens offered to come from Paris to London, to complete for the author of *The Woman in White* the novel upon which he was then engaged, but which he did not feel physically able to finish, "so like you that no one should find out the difference."

The Frozen Deep: A Drama in Three Acts, was printed in 1866 in a thin little octavo in buff paper wrappers, bearing the note under the name of Wilkie Collins ("Not Published.") The play hit the fancy of Dickens, and, in 1867, several performances of it were given at Tavistock House, where a special stage had been constructed. Produced at the Olympic, in 1866, it had a brief run, but failed to draw the public. In September of 1867 Dickens and Collins set off for a tour through the North of England, where they gathered the material which appeared in the *October Household Words* as *The Lazy Tour of Two Idle Apprentices*. Collins wrote portions of this which

Dickens incorporated into his own copy, but so close is the style throughout, so clever is the joining, that the Dickensian, in attributing authorship, is confronted with a Baconian task.

In *The Dead Secret* (1857) and *The Queen of Hearts* (1859), Wilkie Collins showed the unconscious influence of his association with Dickens. There are some powerful descriptive passages in both books, and the same skill in construction which marked *After Dark*; but no one remembers the names of his characters. Then came *The Woman in White* (1860), upon which, with *The Moonstone* (1868) whatever is left of the fame of Wilkie Collins must rest. There are no Pickwicks, no Sykeses, no Tulkings-

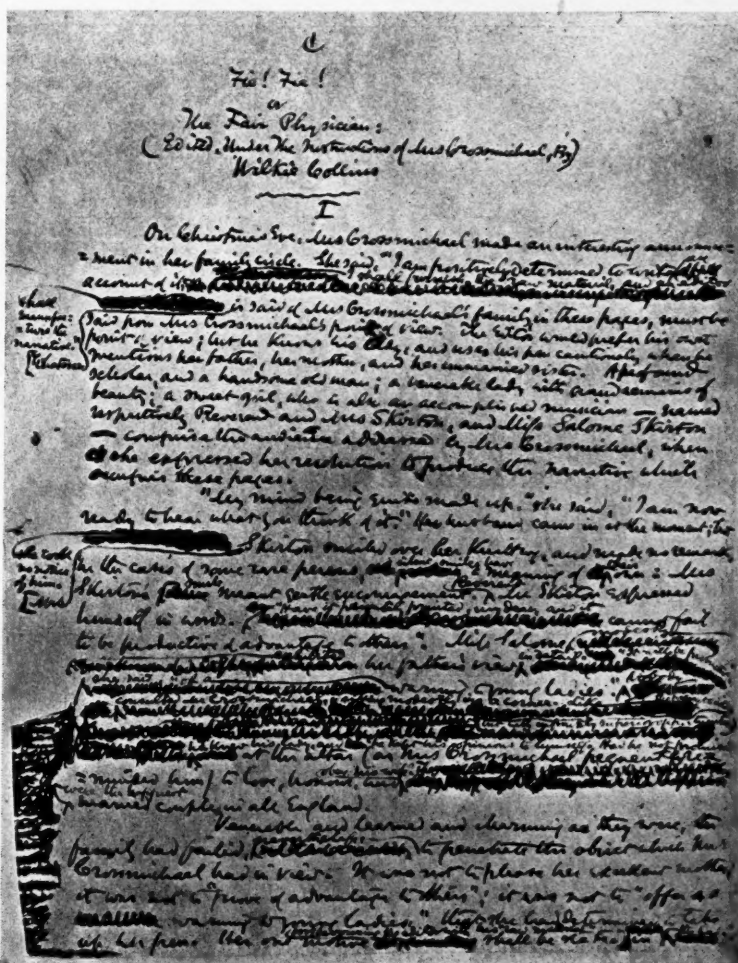
horns, among Collins's characters. His Count Fosco may possibly remain in the memory of some older reader of ANTIQUES, but it will be a rather shadowy memory, after all.

Collins was a forerunner of Stevenson in creating what Sir Arthur Conan Doyle has called "The mutilated villain" in fiction. He described "one gentleman who had not only been deprived of all his limbs, but was further afflicted by the insupportable name of Miserrimus Dexter." After all, however, Collins was not a delineator of character, a limner of the follies of the day, a painter of

descriptive pictures of life. He was a consummate story teller, and to him, in this hundredth year of his birth, is due one leaf of laurel as a craftsman who clung to his ideal, the simple one that it is the first duty of the novelist to tell a story.

After *The Moonstone* the decadence began. Many more novels he produced, but they set no rivers on fire, even in that time when rivers had an oleaginous surface. But let us, in this day of his centenary, not blame him. Overproduction, perhaps, there was, but Collins had become a crusader, and with his weakened health and failing eyesight one can but regard him, in his last days, as a courageous and pathetic figure of the past. It may be that no one reads his novels now, but they have plenty of imitators among the writers of mystery stories, who perhaps do not know what they

owe to him. Somebody there must be who reads *The Moonstone* and *The Woman in White* for they are included on many book lists for school reading; and somebody there must be who collects Wilkie Collins, for recent auction-sale quotations of his works show that *The Moonstone* has been sold for \$25 and *The Woman in White* for \$30, while that first issue of *The Frozen Deep* has brought \$50. At any rate, he is worth stopping for a moment to consider in this age of breathless literary production, for a story by Wilkie Collins is worth reading by any one who is tired of the eternal triangle, the novel of "red-blooded" wild westernism, and the analytical, psychopathic love story.



FROM A MANUSCRIPT OF WILKIE COLLINS

The artist was painstaking in his work and revised his manuscript with great care, with results which must have occasioned serious grief to the typesetter.

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THE old original "banjo" clocks, made by the famous Willards of Roxbury, are now revived in excellent modern reproductions. Illustration shows excellent example of reproduction of this historic type of clock, prized for accurate timekeeping and beautiful Colonial appearance.

FINEST Waltham weight-driven movements—hand-finished cases, either plain mahogany or mahogany inlaid with tulip wood or dull gold leaf. Top ornament either gold eagle or Colonial brass spire.

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1822

A. Stowell & Co. Inc.
Jewelers for over 100 years
24 WINTER ST., BOSTON

1923

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

It has been suggested that the entitlement of this section of ANTIQUES be changed to that of *The Puzzle Column*. A good many questions are too vaguely presented to enable satisfactory consideration of the problems involved. A good many others call for information procurable only by appeal to such random knowledge as may be discoverable among readers of ANTIQUES. As a form of "brain food," they offer interesting opportunities.

92. G. G. C., *New York*, wishes to know the date when finger-bowls were first used in the United States.

The question is a larger one than it at first seems, for it involves the date of transition from the ancient custom of passing a general laver for purposes of post-prandial ablutions to that of presenting individual utensils for the same use. Who possesses information on this curious topic?

93. H. C. B., *New Jersey*, writes that he has two prints entitled "Deacon Jones' One Hoss Shay," which are about twenty by thirty inches. One shows the deacon driving his horse. In the background appears a signpost with finger boards pointing to Boston, Concord, and Nashua.

The subject of the prints is, of course, taken from the poem by Oliver Wendell Holmes, but who was the maker of the prints, and where was their place of publication?

94. H. R. A., *Connecticut*, wishes to know more fully concerning the maker of a clear white pitcher of a material resembling salt glaze which is stamped on the bottom with the name *Dudson*. The pitcher has a raised tulip design on sides and handle. Who can help here?

95. H. G. S., *Virginia*, has in his possession a Staffordshire platter, light blue, flower border, design in centre of man on donkey looking toward a broken arch while his companion points to some buildings, cavern and mountain in background, marked on back *Clews' stone china*.

This may possibly be either one of the *Syntax* designs by Clews, one of the *Don Quixote* designs, or merely a romantic landscape enlivened with figures. Closer identification cannot be attempted without personal examination of the platter, or of a photograph of it.

H. G. S. has also a yellow lustre pitcher with eagle and American flag with eleven stars. It bears the inscription *Peace and Plenty* and the names of the following states: Virginia, Rhode Island, New York, New Jersey, Delaware, Maryland, Georgia, Vermont, Kentucky, Tennessee, and "Boston." The peculiarity lies in the use of the word *Boston* rather than Massachusetts, and in the choice of the ten other states, which do not include five of the original thirteen and which do include Tennessee, which joined the Union in 1796. Can any one identify the pitcher and assign reasons for its peculiarities?

96. X. Y. Z., *Rhode Island*, describes a small bowl-shaped vessel of pressed glass, perhaps two inches in diameter, on the bottom of which appears to be a dancing female figure, possibly a fairy, surrounded by the words *S. C. Clarke Fairy Pyramid*.

Apparently this belongs in the category of patent medicine, or toilet preparation, containers. Can any one tell who was S. C. Clarke, or what was his fairy preparation?

97. N. H. M., *New York*, wants to locate the Sandwich bowl made for Daniel Webster in 1850, and called by Deming Jarves "the largest piece of flint glass made by machinery in the world." Jarves also refers to it as "the Union Bowl—the name will not render it any less valuable."

Mr. Deming Jarves, the youngest son of Deming Jarves, founder of the Sandwich factory, writes concerning the bowl as follows: "I can remember it very well, but cannot give the precise dimensions. It was in two pieces, the bowl and pedestal being separate. Its diameter was about fifteen inches, and height about the same, but these measurements are only from memory, as I can still see the bowl in my mind's eye. It was considered the largest piece of pressed glass ever made, and of course only a

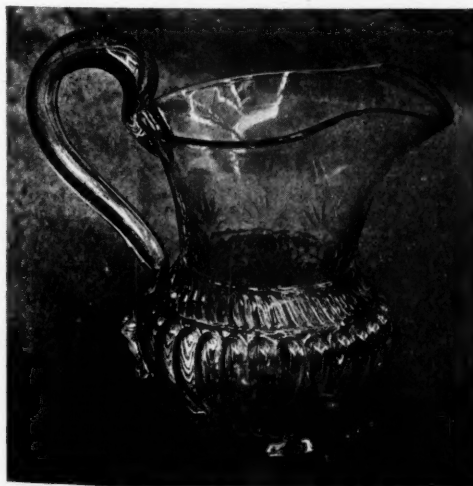
few were made as an advertisement of what the Company could do, if called on."

The bowl is supposed to be in some collection in Massachusetts. Does any one know where?

98. W. S., *Maine*, wishes to know the date of a tall clock, the maker being *Owen, Birmingham, England*. Who can help here?
99. E. G. F., *Massachusetts*, wishes to know:
- Whether Monross, of the firm of Monross, Pritchard & Company, was Elisha Monross, or one of his sons.
 - The purpose of an iron receptacle of two hands "cupped," with a bunch of grapes at the wrist.
 - A way to restore Rogers' groups when the surface is peeling off.
- (a) Elisha Monross was a member of the firm of Monross, Pritchard & Co. from 1827 to 1840.
- (b) Can any one give the correct explanation?
- (c) The best way is to let an expert china or earthenware repairer handle the work, as after painting the piece should be baked to ensure solidification of colors.
100. C. A. C., *Rhode Island*, writes that, while searching for pewter in Rhode Island he came upon a piece by *Joseph Danforth*, who, from the character of the piece in question, must have worked during the last quarter of the eighteenth century. C. A. C. wishes to know further of this Joseph Danforth.
- In the excellent list of American pewterers compiled by Mrs. F. P. Berger of the Wadsworth Atheneum there are several Danforths, *Edward, Samuel, Thomas*, and *William*, all working in Connecticut or thereabouts, but there is no mention of a *Joseph*. Does any one know anything of him?
101. H. H. C., *Massachusetts*, would like to learn the approximate age of a grandfather clock, mahogany case, Queen Anne top, maker's name *Parkinson, Lancaster*.
- Parkinson is not listed in any of the books available for consultation. Does any one know his dates?
102. J. E. McC., *Texas*, writes that she has an old silver sugar shell with the inscription *Alle—des*, the middle letters being obliterated. Who was this maker and when did he live?

The general interest in glass is exemplified in the following questions, all of which are hard to answer. The identification of glass is always most difficult to undertake, even when the piece is under personal examination; and it is doubly so when identification must be made from photographs and description. Glass, in comparison with other substances, varies very little from one generation to the next; that which is made today, particularly pressed glass, is almost identical with that of one hundred years ago. For this reason, the answers to questions on glass identification may be no more than tentatively accepted, for they are always subject to revision.

103. A. R. B., would like to know the date and purpose of an oblong, clear glass plate with a border of grapes and centre design of Christ and the Disciples. Does any one know the answer?



105.

glass pitcher reproduced herewith. Its dimensions are as follows: height, 8 inches; width, 6 inches; base, 3 inches; wavy glass, large pointed mark, and rough.

104. M. A. D., *Massachusetts*, wishes to know the proper name for the glass pictured in the second row of the advertisement on the inside back cover of *ANTIQUES* for September, 1923.

This is generally designated as pressed Sandwich glass, with frosted tops and stems.

105. S. H. K., *Pennsylvania*, wishes to know the maker of the



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GEORGE W. REYNOLDS

1742 M STREET, N. W.

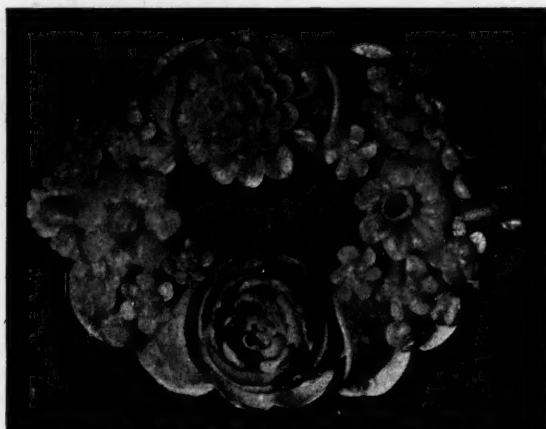
Washington, D. C.

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NOW ON HAND

George S. McKearin writes that the piece is possibly a contact mould piece, probably three-mold. He does not feel certain at what factory pitchers of this type were made, although the Kensington glass works are said to have made contact three-mold glass.



106.

106. H. W. G., *Vermont*, sends photograph of a brooch of what appears to be porcelain (here reproduced in full size) and queries as to its probable place of manufacture.

The type seems quite specific and the workmanship is skillful. Has any one enlightenment to offer?

107. F. M. M., *Ohio*, sends picture of a vase, one of a pair, reproduced herewith, with query as to its place and date of manufacture.

N. Hudson Moore, in answer to a request for help, is inclined to call these vases, or cups, English or Irish, etched in Bohemian style. This identification is based on the foot, triple-knopped stems, shape of the bowl, shape of the cover, and cutting of finial, while the decoration is entirely discounted.

Answers

82. J. S. B., *New York* (October, 1923, *ANTIQUES*, p. 188).

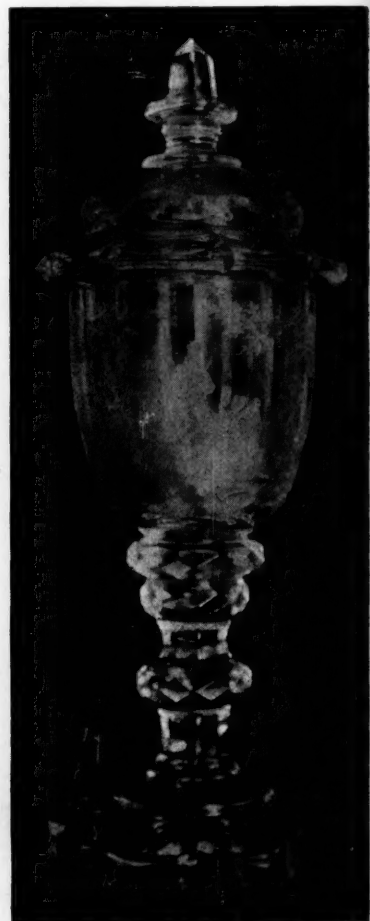
Hetty R. Littlefield writes that she has a print of "FLORA," by N. Currier, dated 1846, and signed *N. Currier*, 2 Spruce St., N. Y.

This would seem to indicate that N. Currier was publishing prints as early as 1846 to 1855, in the latter part of which year he entered into partnership with J. M. Ives.

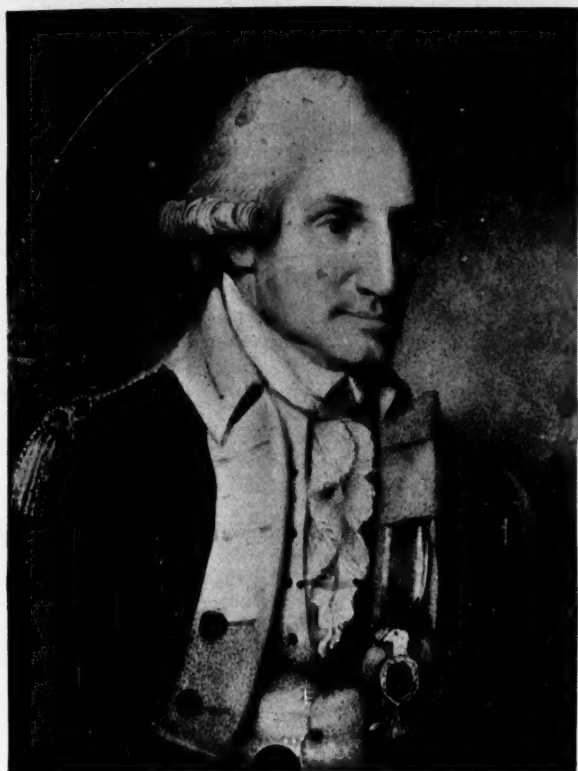
84. R. J., *Vancouver* (October, 1923, *ANTIQUES*, p. 189).

J. H. M., *New York*, writes as follows concerning the miniature of a revolutionary soldier:

"In my opinion his miniature is of George Washington after the original portrait of Washington by Edward Savage now owned by Harvard University. While there are some variations in detail, such as the size of the Order of the Cincinnati, the two buttons on the right



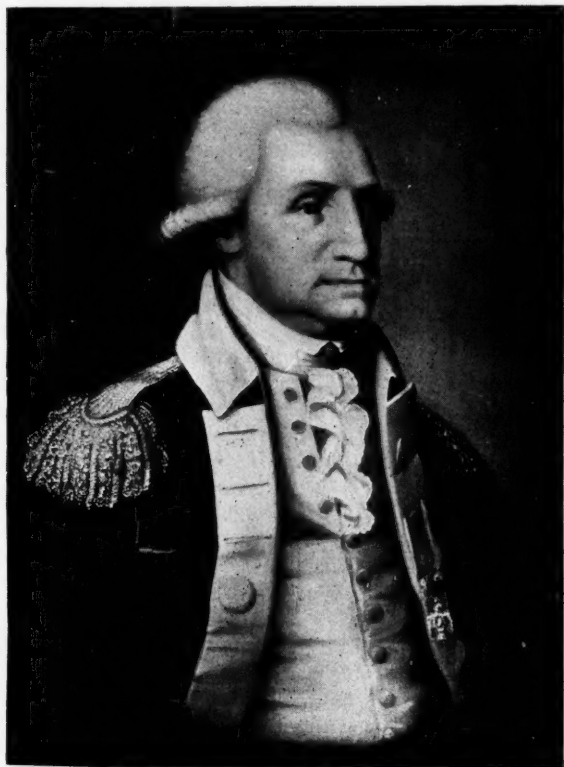
107.



84—MINIATURE OF WASHINGTON

side of the coat, and especially the expression of the eye, still it agrees in all the main features.

"Edward Savage (1761-1817) was employed by Harvard College to paint a portrait of the President, and Washington records in his diary giving him three sittings, on December 21 and 28, 1789, and on January 6, 1790. Savage engraved a plate from this portrait and it was published on February 7, 1792 at No. 29 Charles Street. He painted at least one replica which was owned



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Courtesy of Harvard University.

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by the late Henry Adams of Washington, D. C. He did some work in miniature, as Theodore Bolton in his *Early American Portrait Painters in Miniature* records four, three of which are in the Worcester Art Museum. I have never seen any reference to a miniature portrait of Washington by Savage."

In view of the fact that Washington was the favorite subject of early nineteenth-century painters and the wide range of investigation on this subject, the probabilities are that this miniature is a copy of the Savage portrait by some unknown artist, but comparison with authentic work in miniature by Savage might determine the matter.

The Savage portrait in the possession of Harvard is reproduced herewith, as is the miniature. The Savage portrait seems to justify the correspondent's contention that it provided the original from which—perhaps at some removes—the miniature was derived.

87. H. C. E., *Illinois* (October, 1923, *ANTIQUES*, p. 189).

John M. Clarke writes that he has a duplicate of the pottery jar in question, which he obtained over fifteen years since at Fort Edward, N. Y., where there had been a pottery making "Rockingham" ware. He is in doubt as to its use, however.

John Spargo sends a letter as follows, which seems to indicate the proper use of these jars:

"An old lady who very well remembers seeing such pieces used brings the information that they were inhalers, used principally by asthma sufferers, though sometimes also in connection with juvenile attacks of croup, etc. A rubber tube went over the pipe-opening at the bottom and was connected with a sort of bellows which forced the smoke from the substance that was smouldering inside through the openings in the top. One of these poured the alleviating fumes into the room, the other one had a short rubber pipe attached and this the victim kept in his mouth as much as he could.

"Potters suffered greatly from respiratory troubles and 'Potter's Asthma' was a common complaint. It is no wonder, then, that such pieces were made by potters for their own use. They may have been made commercially, but I have no evidence of it. Certainly a good many must have been made. Quite a number have turned up in various parts of the country of late. I saw two which I felt certain from their history rather than anything peculiar in their appearance were made at South Amboy, about 1860."

Another correspondent verifies the above in general, but indicates the use of a vaporizing hot liquid which could be drawn off through a spigot at the bottom of the jar, and renewed through the larger aperture in top. That the piece is an inhaler seems beyond much question.

Antiques in Lecture and Exhibition

ANTIQUES will gladly publish advance information of lectures and exhibitions in the field of its particular interest. Notice of such events should reach the editorial office, if possible, not later than the fifteenth of each month, for publication on the thirtieth. This service is free of charge.

LECTURES

BOSTON, MASS.:—Museum of Fine Arts—

Wednesday Conferences:—

January 9, 16, 23, 30 *Classical Art* by Dr. Lacey D. Caskey. Fee, \$2 for course.
at 2.30.
January 14 Professor E. S. Morse. (subject announced later).

Sunday Talks:—

January 6 at 3. *Some American Desks*, by Mr. Roger Gilman.
January 6 at 4. *The Uses of terra-cotta by the Greeks and Romans*, by Professor George H. Chase.
January 13 at 3. *Good Taste in Early American Art*, by Mr. Philip A. Means.
January 13 at 4. *The Need of Art in Life*, by Mr. Philip L. Hale.

Auction Notes

CALENDAR

(Sales to be held at galleries unless otherwise noted)

NEW YORK: THE AMERICAN ART GALLERIES, 30 East 57th Street.
January 7, 8 Library of H. C. Holmes, containing Western Americana—View from January 2.
evenings
January 9, afternoon

January 7, 8, 9, 10, 11, 12 afternoons	Collection of the late Samuel S. Laird, comprising Chinese and European porcelain; ivory and jade; lacquers; snuff bottles; rugs and carpets; and paintings by contemporary artists—View from January 9.
January 9 evening	
January 17, 18, 19 afternoons	The late James A. Garland collection of furniture silver, rugs, etc.—View from January 12.
January 17, 18 evenings	Library of the late Ellen B. Roberts—View from January 12.
January 22 afternoon and evening	Sale of first editions of well-known authors; includes also some sporting prints—View from January 19.
NEW YORK:	THE ANDERSON GALLERIES, Park Avenue at 59th St.
January 3, 4 evenings	Print collection of the late George R. Barrett.
January 4, 5 afternoons	Hooked rugs from the collection of J. W. T. Wettleson.
January 7, 8, 9, 10, 11, 12 afternoons	Part two of the William Whiting Nolen collection of early American furniture.
January 10 evening	Shakespearean library of Eustace Conway.
January 14, 15, 16 afternoons and evenings	Part three of the John Quinn library.
January 17 afternoon	Part one of the Colonial furniture collection of Francis H. Bigelow.
January 18, 19 afternoons	Art collection of the late Cavel F. L. de Wild.
January 21, 22 afternoons	Rare Americana from the Barrett and Spalding collections.
January 23, 24 afternoons	Autographs from the Hadley, Conway, and Barrett collections.
January 31	Early American furniture, glass, etc., from the collection of Miss Cornelia Miller.
February 1, 2 afternoons	
NEW YORK:	CLARKE'S ART GALLERIES, 42 East 58th Street.
January 9, 10, 11, 12	Italian furniture, painting, textiles—View from January 4.
January 23, 24, 25, 26	English furniture—View from January 19.

AMONG recent New York furniture sales were those of the Fred J. Peters' collection, and of the Jacob Margolis collection. The latter was the result of seven months' accumulation from numerous sources, and, as usual, Mr. Margolis personally guaranteed every piece.

Of the auctions, that of the Bigelow collection is of high importance and should be carefully followed by collectors.

* * *

In addition to several interesting pieces of furniture which are to be sold in coming auctions, there are some highly important items in private hands which are now offered to collectors. Among these are the eleven foot trestle table, and the chairs, once in the Old Wayside Inn at Sudbury, but now owned by B. A. Berhrend, which are described elsewhere. It is rarely that such furniture comes into the market, either for exhibition or sale.

In this connection the Longfellow furniture, now being exhibited at Flayerdman & Kaufman's is well worth examination. The pieces are, of course, interesting from their historical associations, but they are, also, in themselves, excellent examples of early New England cabinet work.

* * *

It has been said many times before, but it can hardly be too often repeated, that auction sale prices are extremely unreliable. There has recently been some question of the value of the auction notes which *ANTIQUES* publishes from time to time. These have been given, *first*, because many people receive auction catalogues, and would like to know the prices brought by the various items listed therein, and *second*, because, although some prices may seem high, others are correspondingly low, and the average price, if faithfully found, is of value to dealer and buyer alike.

ANTIQUES is, in every case, particularly careful to list the catalogue numbers of the things sold, so that the piece in question may be easily identified. What should be borne in mind is

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SIX RUSH-SEAT CHAIRS, original decoration.

A GILT FRONT BANJO CLOCK, with old pictures and bracket, by A. Willard.

A HALL CLOCK, mahogany case, moon dial, brass trimmings and ornaments, by A. Willard, with old advertisement on door.

A SHIP'S MERCURY BAROMETER, mahogany case.

INLAID, SWELL FRONT, HEPPLEWHITE BUREAU.

A CURLY MAPLE CHEST, of 4 drawers, very handsome.

A MAPLE DESK, in natural color (finished).

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that, if one highboy brings \$3,000 it is no criterion for all highboys, as many are sold for \$200 and less. Unfortunately newspaper publicity is always given to the high prices, and nothing is said about the low ones. ANTIQUES endeavors to give both, allowing the reader to judge for himself. If it is found that the auction prices thus listed are being unfairly quoted, they will be, without doubt, discontinued. In the meantime emphasis is laid on their vacillating habits, which are well shown in the following digest.

The sales from which the prices this month are taken are:

American Art Galleries, November 15, 16, 17—Jacob Paxson

Temple collection of early American glass.

Anderson Galleries, November 16, 17—Jacob Margolis collection of early American furniture.

Anderson Galleries, December 6—Fred J. Peters collection of Currier and Ives prints.

BUREAUS AND HIGHBOYS

(*Anderson Galleries, Nov. 16, 17*)

Nos.

114, mahogany Hepplewhite swell-front bureau	\$180.00
127, pine, maple, and oak bureau, 1680	550.00
128, walnut Jersey highboy, 1790	350.00
164, curly maple bureau, 1775	155.00
238, maple and pine highboy, 1770	325.00
248, maple six-legged highboy, 1710	290.00
255, walnut five-legged highboy, 1690	325.00

CHAIRS

(*Anderson Galleries, Nov. 16, 17*)

Nos.

24, hickory Windsor arm, American, 1770	\$90.00
34, maple, fiddle-back, Spanish feet, 1710	60.00
53, Hitchcock painted black and gold, 1830	17.50
67, maple ladder-back rocking, 1730	75.00
83, hickory and maple baluster back arm, 1715	105.00
125, William and Mary maple arm, 1620	175.00
225, pair Chippendale walnut, cabriole legs, 1760	265.00

CURRIER AND IVES PRINTS

(*Anderson Galleries, Dec. 6*)

Nos.

(All prints colored and framed)	
1, Echo Lake, White Mountains	\$22.50
4, Valley Falls, Virginia	10.00
12, The Hudson Highlands (1871)	17.50
19, The Battery, New York (1856)	40.00
29, Lake Winnepiseogee	70.00
42, Maple Sugaring (1856)	120.00
63a, American Homestead—Spring (1860)	42.50
63b, American Homestead—Summer (1868)	37.50
63c, American Homestead—Autumn (1869)	40.00
63d, American Homestead—Winter (1868)	40.00
137, The Wayside Inn (1864)	155.00
141, Clipper ship, Great Republic	22.50
146, Clipper ship, Flying Cloud (1852), reprint	40.00
147, Clipper ship, Nightingale (1854)	270.00
199a, Camping in the Woods	80.00
234, Old advertisement of N. Currier	40.00

DESKS

(*Anderson Galleries, Nov. 16, 17*)

Nos.

87, maple fall front, early American, 1790	\$170.00
96, Chippendale walnut fall front, 1770	470.00
101, Hepplewhite inlaid mahogany, 1790	320.00
105, Queen Anne maple writing, on frame, 1720	270.00
205, walnut fall front, ball feet, 1750	180.00
218, maple fall front, 1770	265.00
240, Hepplewhite inlaid tambour front, 1790	230.00
250, Hepplewhite inlaid secretary, 1785	240.00
254, Chippendale walnut secretary, 1750	510.00

GLASS

(*American Art Galleries, Nov. 15, 16, 17*)

Nos.

Paperweights	
2, American millefleur, diameter 1 7/8 inches	\$20.00
3, American millefleur, diameter 2 inches	7.50
4, Centennial paperweight, diameter 1 7/8 inches	7.00
10, milk white bottle, height 6 3/8 inches	5.00
Glassboro Factory, Gloucester Co., N. J. (1775)	
15, etched tumbler, clear, height 3 3/8 inches	6.00
17, etched tumbler, clear, height 4 3/8 inches	10.00
19, decanter, short flutings, height 12 inches	10.00
21, pitcher, clear, pear shape, height 10 inches	60.00

RARE AMERICAN PRINTS—SILVER BROADSIDES, *etc.*

Rare Prints

AMERICAN AND ANGLO-AMERICAN PORTRAITS OF THE
PRE-REVOLUTIONARY AND
REVOLUTIONARY PERIOD. VIEWS OF AMERICAN CITIES
HISTORIC CHINTZ AND NEEDLEWORK
BATTLES AND SCENES BY LAND AND SEA
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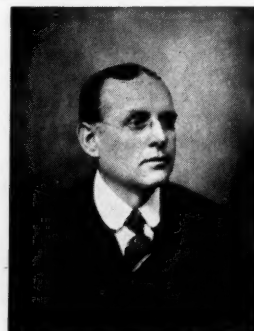
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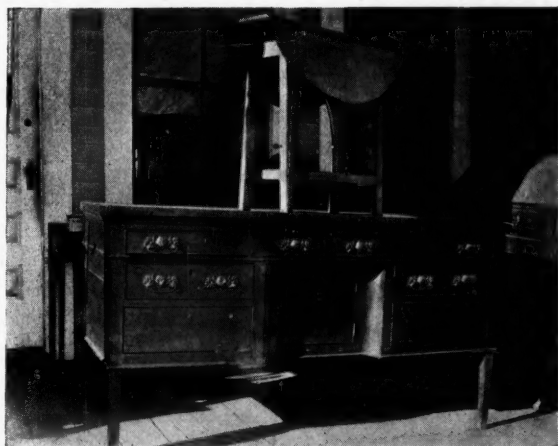
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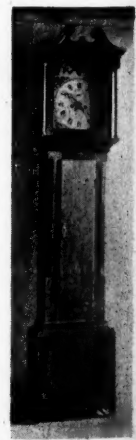
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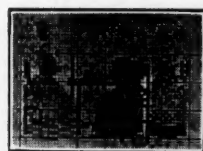
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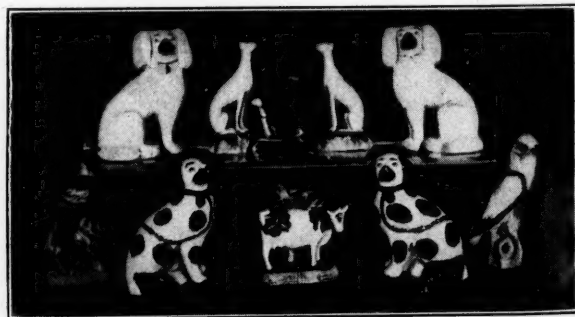
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SMALL COLLECTION OF PEWTER; Benjamin Franklin cup-plates; Sandwich glass; lustre pitchers; colored glass; portraits; silhouettes; cherry chest-on-chest; swell-front bureau. BRUNSWICK, Woodmont, Conn.

COLLECTION GENUINE ENGLISH ANTIQUES early watercolors by David Cox, etc., sporting prints; Bartolozzi prints, etc.; old etchings, also bronze and blue glaze Egyptian antiques from celebrated London (England) collection. J. N. BRAMWELL, 106 Central Avenue, East Newport, Calif. Telephone Newport 18.

SEVERAL ANTIQUE ORIENTAL RUGS, one illustrated in first edition of Mumford's rug book; pair of unusually fine, long Kis Khilims; large marquetry cabinet and table; elaborately carved rosewood sofa, very long; two carved chairs; collection of Japanese and Chinese pottery; cloisonné and other curios; paintings by well-known American artists; rare Persian embroidered temple hanging—a museum piece; and other unique articles of interest to collectors and dealers. No. 377.

COLLECTION SHIP MODELS; ship pictures; naval items, with small Nelson collection; also collections domestic forged iron, other metal work, enamel and pottery. Highest quality, exhibited London and Paris museums. Each collection to be sold *en bloc* only. No. 376.

DUTCH DESK, \$65; pine desk, \$20; secretary desk, \$25; pine table, \$15; tip table, \$35; glass; lanterns. REDHURST, Branford, Conn.

HAND-MADE REPRODUCTIONS hickory comb back chairs, \$35, hickory fan-back chairs, \$20, finish natural wood; brass drawer pulls 75c to 85c each, old finish, color desired. DENNEY'S ANTIQUE SHOP, New London, Chester County, Pa.

RARE BRISTOL GLASS ROSE JAR, opaque, white, dark blue and gold on clear glass. Height 12 inches. Proof. MARION CLARKE, 127 Cambridge Place, Brooklyn, N. Y. Prospect 8395.

ORIENTAL LOWESTOFT PUNCH BOWL exquisitely decorated. Diameter 15 inches. Proof. MARION CLARKE, 127 Cambridge Place, Brooklyn, N. Y. Prospect 8395.

OLD ENGLISH grandfather clocks; pewter; Swansea porcelain plates; brass Chinese mug; delft inkstand; seated figure of Buddha; old Staffordshire figure of George Washington; mahogany decanter box; brass warming pans. Box 583, Annapolis, Md.

GLASS CUP-PLATES; Washington, octagonal eagle and many historical listed and unlisted, 200 different conventionals in clear and colored glass; salts blue LaFayette, clear H. Clay, and others; paperweights. Jos. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

LET ME FURNISH YOUR HOME IN CURRIER PRINTS and art paintings of which I make a specialty. RUTH CASHEN-LIPPERT, valuer and appraiser of antique furniture. Prices made known upon application. 105 Bool Street, Ithaca, N. Y.

SMALL COLLECTION of blue edge Leed's china, some choice pieces; pair sapphire blue salts; rare print *Clipper Ship Comet in a Hurricane off Bermuda*. Mrs. A. BRADLEE HUNT, Chappaqua, N. Y.

A COLLECTION of more than thirty historical plates. Apply to Miss MARY S. PARKER, Brunswick Hotel, Boston, Mass.

SEND FOR Tuttle's Catalogue No. 90 of Books and Pamphlets, American Revolution, American Indians, and other miscellaneous items, "For entertainment of the curious and information of the ignorant." THE TUTTLE COMPANY, 11 and 13 Center Street, Rutland, Vt.

THREE FINE COPPER LUSTRE JUGS; pair choice brass candlesticks, 8 inches with piston lift; three black print Mount Vernon tea plates. Mrs. CHARLES J. PENNOCK, Robinhurst, Kennett Square, Chester County, Pa.

SET MOSAICS, gold mountings, earrings and brooch. Very unusual, lovely colors. No. 375.

FOUR OLD FINELY CARVED SHERATON CHAIRS in original condition. Photo and price upon request. A. L. CURTIS at Harrington Park, N. J., on the main Teaneck Road, eight miles from Dyckman Street Ferry, two miles from Yonkers Ferry.

OLD BOOKS. Tell me what you want in old and rare books. Perhaps I have it for you. HENRY W. GREENE, 4 Birge Street, Brattleboro, Vt.

COLONIAL ANTIQUES; furniture; glass; quilts; rugs; mirrors; cup-plates; ornaments; embroideries; jewelry, and unusual things. MINNIE-M. WILLIAMS, 128 Mulberry Street, Springfield, Mass.

SOME CHOICE PIECES of pine; chests; corner cupboards; tavern tables and foot benches; chintz and glass; and a fine bannister back chair. No. 376.

BLACKSTONE ANTIQUE SHOP, antiques bought and sold; Windsor settee; Hepplewhite sideboard and egg table. Box 354, Blackstone, Va.

COLLECTORS' GUIDE TO DEALERS

Below is the Collector's Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$12 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked* will be found in the display column.

<p>CALIFORNIA LOS ANGELES: H. LIGHTFOOT FORBES, 4606 Pasadena Avenue at Avenue 64. General line. M. A. LOOSE, 2904-06 Los Feliz Boulevard. General line.</p>	<p>*FITCHBURG: THE ANTIQUE SHOP (S. E. H., Safford), 682 Main Street. General line. *FRAMINGHAM: CLIFTON W. GREENE, 545 Concord Street. *GLOUCESTER: F. C. POOLE, Bond's Hill. *GRAFTON: MARION A. GREENE. *GREAT BARRINGTON: GEORGE VAN VLECK BROTHERS. *HAVERHILL: W. B. SPAULDING, 17 Walnut Street. *IPSWICH: R. W. BURNHAM, antique rugs, repairer of rugs. LONGMEADOW: *E. C. HALL, 145 Longmeadow Street. HELEN M. MERRILL, 1124 Longmeadow Street. General line. LOWELL: BLUE HEN ANTIQUE SHOP, Harrison Street. General line. LOUISE R. READER, 417 Westford Street. General line.</p>	<p>*TRENTON: H. M. REID, 27-29 North Warren Street. Auctioneers and Appraisers.</p>
<p>CONNECTICUT *EAST HARTFORD: A. E. CAROLL, 735 Main Street *GREENWICH: THE HANDICRAFT SHOP OF OLIVIA, 12 West Putnam Avenue. *HARTFORD: MME. E. TOURISON, 58 Garden Street. *LYME: DAVIS FURNITURE SHOP. *NORWALK: D. A. BERNSTEIN, 205 Westport Avenue. *NEW HAVEN: MALLORY'S ANTIQUE SHOP, 1125 Chapel Street. *STRATFORD: TREASURE HOUSE, 659 Ferry Road. *WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.</p>	<p>MALDEN: ANNIE L. WOODSIDE, 27 Appleton Street. *MARBLEHEAD: SPRIGINS & WILLIAMS, Training Field Hill and Workshop of Little Harbor. *MATTAPOISETT: S. ELIZABETH YORK, Marion Road. NEW BEDFORD: MRS. CLARK'S SHOP, Eighth Street. General line. *THE COLONIAL SHOP, 22-24 North Water Street. *PLYMOUTH: THE JOHN ALDEN ANTIQUE SHOP. *ROSLINDALE: WM. B. MCCARTHY, 961 South Street. SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP. General line. TAUNTON: A. L. DEAN COMPANY, 60 Harrison Avenue. General line. *WAYLAND: KATHERINE N. LORING.</p>	<p>NEW YORK *AUBURN: G. W. RICHARDSON & SON, Richardson Square. BROOKLYN: *MARION CLARKE, 127 Cambridge Place. *HARRY MARK, 749 Fulton Street. BUFFALO: HALL'S ANTIQUE STUDIO, 44 Allen Street. General line. DUNDEE: HAZEL HARPENDING. General line. *JEMIMA WILKINSON ANTIQUE SHOP. *FLUSHING: FRED J. PETERS, 384-386 Broadway, Murray Hill. *GOSHEN: FANCHER'S COLONIAL SHOP. *ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue. *JAMAICA: KATHERINE WILLIS, 272 Hillside Avenue. *NEW ROCHELLE: KETCHENS, IDA J., 10 Division Street.</p>
<p>ILLINOIS *CHICAGO: LAWRENCE HYAMS & Co., 643-645 South Wabash Avenue.</p>	<p>MISSOURI ST. JOSEPH: YE OLDE TYME SHOPPE, 711 South Tenth Street. General line.</p>	<p>NEW YORK CITY: *THE COLONY SHOPS, 397 Madison Avenue. *D. CURTIS, 2085 Lexington Avenue. *MRS. A. K. DRESSER, 11 E. 8th Street. *HURRY, RENWICK C., 6 West 28th Street. Pictures and paintings. *MARY LENT, 9 East 8th Street. *JANE WHITE LONSDALE, 114 E. 40th Street. *H. A. & K. S. MCKEARN, 735 Madison Avenue. *S. HATFIELD MORTON, 229 E. 37th Street. *NAVAN SHOP, 13 East 8th Street. *F. NOBLE & COMPANY, 126 Lexington Avenue. *F. E. OSTERKAMP, 303 Fifth Avenue. *FLORIAN PAPP, 525 Lexington Avenue. *EDITH RAND, 161 West 72d Street. *THE ROSENBAUGH COMPANY, 273 Madison Avenue. *THE 16 EAST 13TH STREET ANTIQUE SHOP *SKINNER-HILL COMPANY, INC., 342 Madison Avenue. *WESTPORT ANTIQUE SHOP, 10 East 53d Street. *PELHAM: DOROTHY O. SCHUBART, INC., 145 Fifth Avenue. *PLEASANTVILLE: A. WILLIAMS, 62 Ossining Road.</p>
<p>MAINE BANGOR: NEW ENGLAND ANTIQUE SHOP, W. Broadway and Union Street. General line. *ROCKLAND: COBB & DAVIS.</p>	<p>MICHIGAN ROCHESTER: THE OLD MILL ANTIQUE SHOP. General line.</p>	<p>OHIO *CINCINNATI: J. P. ZIMMERMAN & SONS, 1013 Walnut Street. CLEVELAND: GEORGE WILLIAM BIERCE, 8903 Euclid Avenue. Interior Decorator, Antiques, Objects of Art.</p>
<p>MARYLAND BALTIMORE: JOHN G. MATTHEWS, 8 East Franklin Street. Antiques and interior decorations.</p> <p>MASSACHUSETTS BOSTON: *BOOKSHOP FOR BOYS AND GIRLS, THE, 270 Boylston Street. Books. *BOSTON ANTIQUE SHOP, 59 Beacon Street. COLONIAL ANTIQUE ORIENTAL CO., 151 Charles Street. General line. *LEON DAVID, 147 Charles Street, Hooked Rugs. *A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses. *FLAYDERMAN & KAUFMAN, 67 Charles Street. *GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver. *J. GROSSMAN, 42 Charles Street. *JORDAN MARSH CO., Washington Street. *WM. K. MCKAY CO., 7 Bosworth Street. Auctioneers and Appraisers. *NEW ENGLAND ANTIQUE SHOP, 55 Charles Street. *I. SACK, 85 Charles Street. *SHREVE, CRUMP & LOW, 147 Tremont Street. *A. STOWELL & CO., 24 Winter Street. Jewelers and repairers of jewelry. *BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.</p>	<p>NEW HAMPSHIRE DOVER: E. ANTON, Opposite Depot, 3d Street. General line. *FRANKLIN: WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM. HENNIKER: MAX ISRAEL. General line. KEENE: KEENE ANTIQUE SHOP (Mrs. Helen S. Pollard). General line. PEMBROKE: COLLECTOR'S LUCK (E. R. Guerin), Pembroke Street. General line. PORTSMOUTH: J. L. COLEMAN, 217 Market Street. Antiques, ship models, etc. *PORTSMOUTH: E. A. WIGGIN, 350 State Street.</p>	<p>PENNSYLVANIA BETHLEHEM: A. H. RICE, 519 North New Street. General line. CARLISLE: E. W. PENROSE. General line. CHESTER: CLARENCE W. BRAZER, Crozer Building. Selected early furniture. CHRISTIANA: WILLIAM R. FIELES & BRO., Lancaster Co. General line. *MALVERN: WM. BALL & SON. Brasses.</p>
<p>CAMBRIDGE: ANDERSON & RUFLE, 30 Boylston Street. Repairers and general line. ESTHER STEVENS FRASER, 64 Dunster Street. General line. *EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.</p>	<p>NEW JERSEY HADDONFIELD: FRANCES WOLFE CAREY, 46 Grove Street. General line. HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.</p>	

PHILADELPHIA:

*OSBORN'S ANTIQUE SHOP, 1026 Pine Street.

*PHIL. ANTIQUE COMPANY, 7th and Chestnut Streets.

*ROSENBAUGH COMPANY, 1320 Walnut Street.

*MARTHA DEHAAS REEVES, 1807 Ransstead Street.

*ARTHUR J. SUSSEL, 1724 Chestnut Street.

*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. B. COOKEROW, 265 King Street.

SELLERSVILLE: on Bethlehem Pike, Ira S. REED. General line.

WEST CHESTER:

FRANCIS D. BRINTON, Oermead Farm. General line.

LOUISE BARBER MATHIOT, R.F.D. 2. General line.

RHODE ISLAND

*EAST PROVIDENCE: MRS. CLARENCE A. BROUWER, 260 Brow Street.

*PAWTUCKET: G. R. S. KILLAM, Clock repairing.

*PROVIDENCE: PROVIDENCE ANTIQUE COMPANY, 728 Westminster Street.

VERMONT

*WHITE RIVER JUNCTION: E. J. JOHNSON.

VIRGINIA

PETERSBURG: MRS. B. BROCKWELL, 232 North Market Street. General line.

RICHMOND: J. K. BEARD. Antiques in the rough.

WASHINGTON, D. C.

MRS. CORDLEY: 812 17th Street, N. W. Authentic antiques.

*GEORGE W. REYNOLDS, 1742 M Street, N. W.

THE OLD VIRGINIA SHOP, 816 Connecticut Avenue, N. W. Early American furniture, pottery.

ENGLAND

*CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.

*WARRINGTON: H. STUART PAGE, 129 Bridge Street.

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Of Interest to Dealers

PRINTED above is the Collector's Guide—a listing by city and state of antique dealers, and those in allied businesses. The Guide was started more than a year ago at the urgent request of our subscribers; and has been to them a source of convenience and to the dealers a source of profit.

For a dealer not to have his name in the Guide is to trade on a street without a name in a shop without a number.

Modern business demands that he make it as convenient as possible for customers and prospective customers to find his shop. The Guide helps him place his name and address before every important collector and dealer in the United States at a very small cost.

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Old Field Bedsteads

WE have a particularly fine group of beds in the Antique Room just now. Several genuine field beds with chaise tops, an acorn top low poster, a carved low poster, and several of the most interesting turned types we have seen for some time.

Recent Arrivals in the Antique Room

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(Very slender Posts)

Maple Field Bed

(Chaise Top)

Acorn Top Low Poster

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Several Unusual Tavern Tables

Drop Lid Desks

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BOSTON



A place for everything

A BELLE of Queen Anne's day sat before this dressing-table. Its numerous drawers probably held many of the little aids to beauty that helped her win the fancy of the gallants of the day.

The table is one which should please the belle of today. Its drawers should prove just as interesting to her as to the maiden of Queen Anne's court. It is of convenient and practical size,

being 52½ inches high, 17 inches deep, and 28 inches wide.

This piece is very unusual. It is one of the finest examples of Queen Anne furniture. The lines are simple and graceful. The wood is walnut.

We invite you to view this dressing-table, which will be found on the third floor in the antique department. Correspondence with collectors and museums is solicited.

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